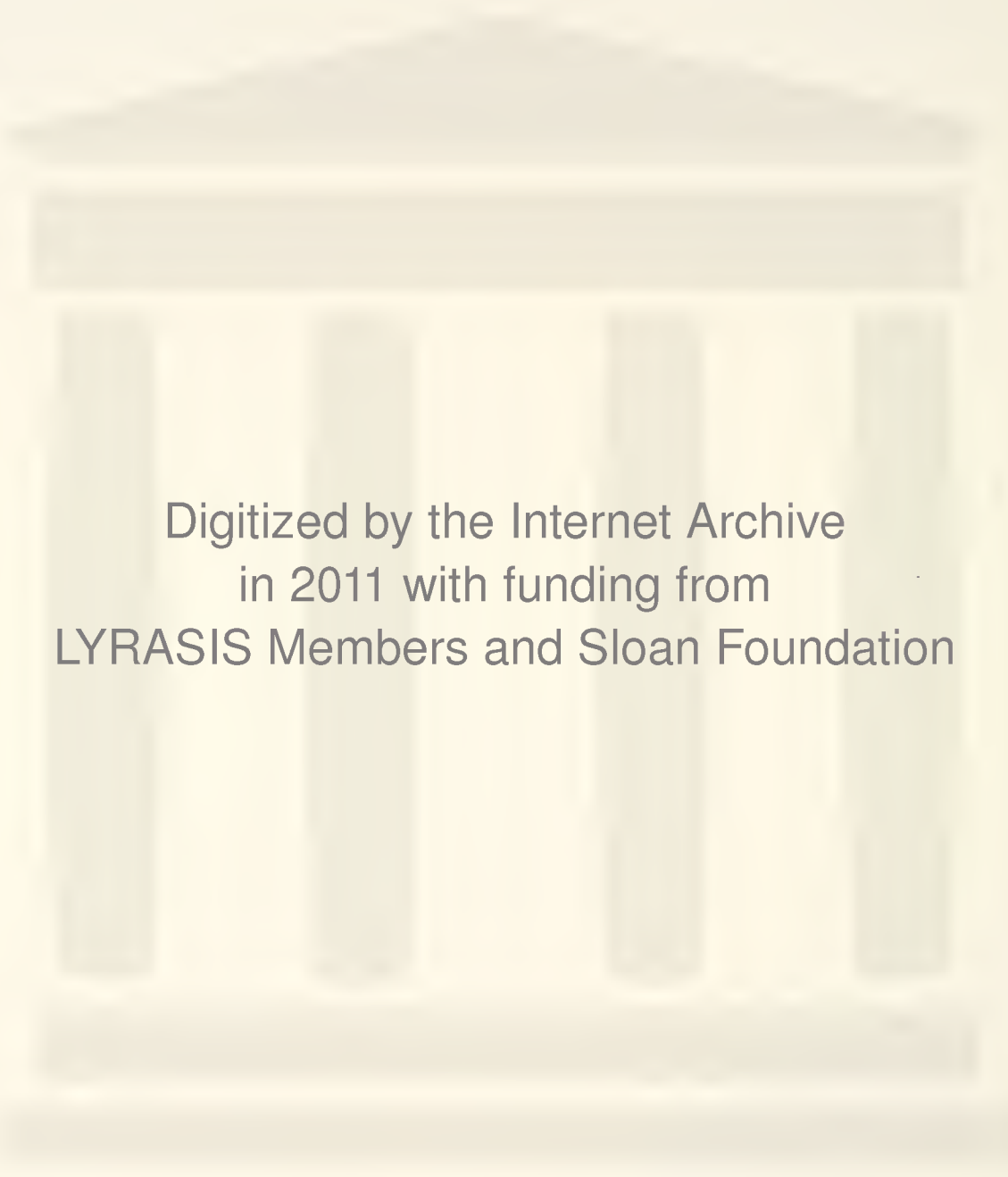




# ARTISTS' SETS AND COSTUMES

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## ARTISTS' SETS AND COSTUMES

Recent collaborations between painters and sculptors, and dance, opera and theater  
Philadelphia College of Art  
October 31 - December 17, 1977

## Collaborators in ARTISTS' SETS AND COSTUMES

American Place Theatre  
Berkshire Theatre Festival  
Trisha Brown Dance Company  
Center Opera Company  
Cunningham Dance Foundation, Inc.  
Barbara Dilley  
English Stage Company  
Louis Falco Dance Company  
Fondation Maeght  
Laura Foreman Dance Theatre  
Foundation for the Open Eye  
Glyndebourne Opera Company  
Martha Graham Dance Company  
Group Motion Multi-Media Dance Theatre  
Kenneth Koch  
Mabou Mines  
Magic Theatre, Inc.  
Marie Marchowsky  
Medicine Show Theatre Ensemble  
Metropolitan Opera Company  
Minnesota Opera Company  
Minnesota Theatre Company  
Mushroom

New England Chamber Opera Group  
New Mexico Symphony Orchestra  
New York City Ballet  
Pennsylvania Ballet  
Portland Symphony Orchestra  
Saint Louis Symphony Orchestra  
Paul Sanasardo Dance Company  
San Francisco Actors' Workshop  
San Francisco Dancers' Workshop  
San Francisco Mime Troupe  
San Francisco Opera  
Santa Fe Opera Company  
Leonard Sillman  
Sommerford Productions  
Southeastern Academy of Theatre and Music Inc  
Spoleto Festival  
Arthur Storch  
Mark Taper Forum  
The Ridiculous Theatrical Company, Inc  
Theatre of Latin America, Inc.  
Tyrone Guthrie Theatre  
Villanova Theatre Company  
Western Opera Theatre

## Artists in ARTISTS' SETS AND COSTUMES

Alley Friends  
Edward Avedisian  
Romare Bearden  
Eugene Berman  
Joe Brainard  
Woofy Bubbles  
Lowry Burgess  
Alexander Calder  
Leonora Carrington  
Marc Chagall  
Bruce Conner  
William Crutchfield  
Jim Dine

Tina Girouard  
Red Grooms  
Suzanne Hellmuth  
David Hockney  
Robert Indiana  
Robert Israel  
Paul Jenkins  
Jasper Johns  
Cletus Johnson  
Allen Jones  
Alex Katz  
Nicholas Kruschenick  
Joe Laval

Roy Lichtenstein  
Richard Lindner  
Kim MacConnel  
Marisol  
Bill Martin  
Joan Miró  
Ree Morton  
Robert Motherwell  
Robert Natkin  
Gerald Nichols  
Isamu Noguchi  
Otto Piene  
Robert Rauschenberg

Jock Reynolds  
Edward Ruscha  
George Segal  
Alexis Smith  
Soul Steinberg  
Gary Stephan  
Frank Stella  
Ernest Trova  
Peter Van Riper  
Andy Warhol  
William Wiley  
James Wines  
Ezra Wittner

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## ACKNOWLEDGMENTS

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J.K

Traditionally, an easel painting and a staged event are imitations of life. Their shared mentor is artifice. Perspective, light, color and composition induce the spectator to accept an illusion as reality. While art objects are always available in museum collections, theater's transience bequeaths us layers of recalled images. The spectator is allotted a time span in which to experience the work before it is deposited in memory, leaving only the script or score as a mnemonic device. Artists' decisions are made by a committee of one. A federation of different psyches — playwright, librettist, choreographer, stage designer, director, performer — presents itself onstage. What happens when a painter or sculptor replaces the stage designer in this federation? The results of the friction between these sensibilities, of the artists on one hand and of the director/choreographer/impressario on the other, are the subject of this exhibition.

Artists' Sets and Costumes focuses on collaborations between painters and sculptors and the performing arts in an orthodox context. Happenings, street works and performance pieces, since they originate in an autonomous personality, are properly the subject of another exhibition. Such works are generally seen in museums, alternative spaces, lofts or non-art locations. Most of the productions featured in this exhibition were presented on a proscenium stage. The privileged space of the stage, that arena of illusion, has been very durable. The prototype — an enclosed structure housing an audience and a stage — was established by the end of the 16th century. As this model spiralled through the Baroque era, it picked up the cartouches and rhetoric of our present theater interiors, as well as codifying the idea of illusion. Heavy, literal Renaissance sets were replaced with painted wings and backdrops. By the 19th century this scenic illusionism had lost its freshness and the stage became an illuminated box with the audience replacing one side. The greatest architectural change since the 18th century has been in the proportions of space allotted to stage and audience. Then the stage could be one and a half times the auditorium space. The modern stage is rarely more than one-third the depth of the auditorium, thus cramming perspective devices into increasingly shallower spaces. The stage is still designed to offer the perfect view to the traditional focal point, the Duke's box in the center of the auditorium.

After nearly a century of intense modernist revision this space has survived with only slight modifications. Ultimately, Gordon Craig's total theater, Adolphe Appia's expressionism, Max Reinhardt's impressionism and Vsevolod Meyerhold's Symbolism have altered stage design more than the fundamental stage space their ideas at one time threatened. The enclosed space of the stage — like that of the easel picture — is still an intact convention. Despite the radical revisions of what might be called the para-theater avant garde — the violently inventive arc from Futurism to performance art — and contemporary revisionists like Grotowski and Brook, the space still remains substantially unchanged. The great precedent of Palladio's Teatro Olimpico, at Vicenza (1580) seems more entrenched than ever.

The history of artists' involvement with the performing arts is erratic and haphazard, and so is the fate of their work. Nothing more clearly points out the different natures of the visual and performing arts. Sets and costumes, no matter how brilliant, are often consumed by the temporal attrition of the stage. Preservation of costumes and sets presumes a recognition of their value, as well as storage space and curatorial concern. These are available only to the most established companies — major opera houses, possibly the least likely to commission innovative design from artists. Also, it must be recognised that the artist's contribution, valuable though it may be, is fundamentally an accessory to the director's interpretation. It may take time for an artist's sets and costumes to be recognized as an innovative contribution to the history of stage design. Do Rauschenberg's inventive designs for Travelogue, for instance, belong to the history of art or of stage design?

This exhibition is the first study of post-World War II collaborations between the performing arts and artists to be organized in this country.<sup>1</sup> Searching out the artifacts has challenged the archeological as much as the curatorial instinct.<sup>2</sup> Certain seminal collaborations have left only "shards," reportage by eye witnesses, fragments of preliminary work, an occasional photograph. The list of collaborations beginning on page 37 is intended to serve as an impetus for further research and preservation of the works of some of our most important artists. Where the residues should be preserved — in theater departments in museums with, for example, Serlio's prints and the Galli-Bibiena's spectacular designs, or in some department that subsumes performing arts designs and the records of performance work — is not easy to determine. Without such preservation however, we lose an important part of our cultural history.

The objects displayed include costumes, drawings, models, posters, props and sets. Since all of them, except the posters, are torn from a whole and viewed in an unintended context under harsh gallery light, a concurrent slide presentation attempts to convey some of the original experience.

The classic modernist collaboration was of course the Ballet Russe's *Parade* in Paris in 1917, when Diaghilev brought together Leonide Massine, Eric Satie and Pablo Picasso (Diaghilev had earlier commissioned Giacomo Balla to do a light and movement event, temporarily enlisting him in his company.) Diaghilev was the prime mover, the exemplar of the impresario as a generative force. In post-war America there has been only one comparable gift. "Diaghilev's genius for collaborations," as David Vaughan puts it<sup>3</sup> seems to have been reincarnated in Merce Cunningham. From the beginning Cunningham had a ring-master's off-hand gift. The famous Black Mountain collaboration of 1952 has entered the history of performance. An event that included the talents of John Cage, Merce Cunningham, Robert Rauschenberg, Charles Olsen and David Tudor is a respectable counterpart to the Diaghilev occasion. Since 1953, when Cunningham formally founded his company, it has been an inspired nexus for composers (Cage, Brown, Feldman, Tudor), dancers (Brown, Farber, Paxton, Taylor), and artists (Johns, Morris, Nauman, Rauschenberg, Stella, Warhol).

We tend to see major successes such as *Parade* as prototypical. Why then do they not establish a tradition? Each great collaboration rests upon a complex support structure. The guiding spirit should be gifted and charismatic, the historical moment right, the talents available, the funds found. Most important of all, the esthetic must be such that different talents can reside within it with relative ease. Cunningham's collaborations, particularly with Cage and Johns/Rauschenberg, are based on a mutually shared esthetic, applicable to movement, music and the visual arts: chance. Their procedure is unique. Artists, composer and choreographer meet, each is informed of the title and general mood of the work and the time span; they then retire to work in isolation. Sets, music and dance are not brought together until a final rehearsal. Most of this loose network of talents share a Duchampian attitude towards chance — as an aleatory guest not formally invited, but always welcome.

The value of including the artist in the early planning, where his work can grow naturally with the overall structure is of course the ideal. It does not happen very often. The Louis Falco Dance Company has made an excellent record here, involving such artists as Robert Indiana, Stanley Landsman and Marisol. Falco, the composer, the artists, and the company's artistic advisor, William Katz, meet and generate the work together from its beginning. Dance companies are traditionally the most inventive in generating collaborations; one remembers the great series of collaborations between Graham and Noguchi. But the Minnesota Opera Company, under the stimulation of John M. Ludwig and the advice of Jan Van der Marck and Martin Friedman, has worked brilliantly with Robert Indiana, Nicholas Krushenick and an artist who has devoted himself with great intensity and ingenuity to a wide variety of collaborations, Robert Rauschenberg. Alex Katz's experience has also been extensive. One of his first collaborations has entered New York art world folklore. When Kenneth Koch saw Alex Katz's cut-outs in his show at the Martha Jackson gallery in 1962, he invited Katz to do the sets for his play, *George Washington Crossing the Delaware*. It was the first time the director, Arthur Storch, had worked with a painter. The playwright wanted the lines precisely delivered, the director wanted a staircase in center stage, and Katz wanted a shallow stage. The lines were delivered to the writer's satisfaction, the staircase was eliminated, and Katz worked with a deeper stage. Unfortunately the show, though well-reviewed, closed after a week.<sup>4</sup> Katz has worked with theater and dance companies for almost twenty years, often engaging in lengthy dialogues with directors, choreographers and playwrights, including Paul Taylor with whom he pioneered flat lighting to replace the traditional puddles of light.

Usually, it seems, artists enter the performing arts arena through friendship with a director, impresario or author; often high hopes on both sides melt before the practical problems of carrying through an idea from different vantage points. The artist, though he may be acquainted with the theater, may be unaware of its specific needs — of space, materials, fabrication, movement — or indeed of the body itself as an avatar of design. He may find the lighting systems, the need for movable sets and the temporal restrictions confusing. On the other hand the director is often bound by the conventions of the performing arts, and may not be receptive to what might be innovative contributions to the history of stage design — or to modern art. Artists usually arrive unburdened with the traditions of stage design and with the potential for infusing that tradition with new concepts of space and costuming. Collaborations, no matter how good-willed, have a high mortality, and many directors find themselves justified, in view of larger production problems, in thinking that it simply isn't worth it. The artist, used to total control over his work, may arrive at the same conclusion. We are describing the absence of a tradition — or rather the difficulty of building one. Not only is the tradition fragile, but informed commentary is virtually absent. No serious critical discourse on sets and costumes exists. Both are usually dismissed by theater critics with a phrase.

One aim of the exhibition is to encourage critical examination of a field that is virtually bereft of it. Writers are usually constrained because they haven't seen performances and are justly wary of commenting on the basis of the residual data. Yet, some of our historical judgements on Futurist and Constructivist theater have been made on the basis of photographs and, when available, eyewitness accounts. We can only do the best we can. Some sets, like Popova's *The Magnificent Cuckold* have been brilliantly reconstructed for special exhibitions. (Plus by Minus, Albright-Knox Museum, 1968) But most modernist art and theater history remains in the semi-limbo of old photographs.

When we meet such a hybridized art form as sets and costumes, from what criteria do we evolve our judgments? Sets and costumes are a form of functional applied art — part of a larger whole which they facilitate or impede, confirm or misinterpret. As with formal literary criticism, one begins with a text, which in the performing arts is words and/or music on a page. The first judgment is perhaps also the last: Does the artist's contribution correctly sense the spirit of the text? This is a matter of visual pitch — sets and costumes are obviously interpretative, and such interpretations of a given work may vary widely in form, but not, I would think, so greatly in mood. Also, classic plays and opera have a history of interpretation by stage designers; one would expect an artist to be aware of it, so that this tradition, though alien to him, might contribute to his own work.

Other considerations are immediate and practical. Does the set facilitate an inventive directorial interpretation? In plays and opera, movements and the environment have to be invented from the page, and nothing is more exhilarating than the inspired interweaving of words and motion through spaces designed to contribute a subliminal content of their own. What attitude do the costumes take to the body — confirming its nature or using it as a foundation for an alternative structure? In dance, costumes telegraph the coming work, which then confirms, denies or enters into paradoxical and ironic relations with the music. Finally, the artist's work relates to his past and to the history of visual art. Indeed for the student of both traditions, one of the delights offered by artist's sets and costumes is the dialogue they mediate between two major traditions — performing and visual arts, with each illuminating the other. Such moments occur almost routinely in the inspired Cunningham-Cage-Rauschenberg collaborations or more properly, interactions, for there is a democracy that may preserve the autonomy of each participant.

In the final scene of *Travelogue*, Cage's music (ringing telephones, interrupted pick-ups from time and weather reports, bird calls), Rauschenberg's costumes and sets and Cunningham's choreography come together with a seamless sense of ensemble. The dancers enter in leotards, accordion-folded fans of multicolored and patterned silk between their legs. As the dance progresses, by raising an arm, these fans are opened full circle, bisecting the figure. The dancers become exotic crested birds, or mobile wheels of color. This suddenly changes the profile of the dance by introducing a new set of rhythms of opening and closing. For those who know Rauschenberg's work, it alludes pleasurably to the umbrella-radar-scope-parachute form first seen, perhaps, in *Charlene*. There, the umbrella shape, trailing associations of space, spins the eye outward. In the dance, this movement is made literal. Series of brief images are collaged on the memory and the dance is built in the same interrupted, somewhat haphazard way as Rauschenberg's paintings. The temporal junction between the two arts — visual art and dance, flatness and movement — is exploited in a way that refers each to the other.

Just as every choreographer has a basically identifiable set of movements or inflections that are a signature, an artist's basic iconography is similarly irreducible. Rauschenberg's chairs have a long history of cohabitation in his combines and silkscreens, and one major work, *Soundings*, at the Museum of Modern Art in 1968 was entirely composed of them. Cunningham danced one of his early pieces, *Antic Meet*, 1958, with a chair strapped to his back. The chair became a mute anthropomorphic partner. In *Travelogue*, Rauschenberg set a row of chairs at the rear of the stage, each with an attendant bicycle wheel, upturned and frequently spinning. This bizarre "art" rather than dance image invoked the benign spirit of Duchamp, a friend of all three collaborators. The series of chairs and wheels seemed to cue the dancers into linear, centipede-like sequences, as well as provide opportunities to sit, stand and spin. The interaction of this invention, while iconographically familiar, remains somewhat problematic.

No such ambiguity is attached to the great fall of colored silks from the flies at the close of the performance. This was one of the most exhilarating moments in the history of the Cunningham company's long, productive liaison with artists. Sail-like furls of silk, halting at different levels, then resuming their "deposition," made the high corridor of air over the stage an active participant in the movements below. The transparent materials recall Rauschenberg's *Hoarfrost* series of recent years. The sets and costumes, and the sound track collaging brief reports from "reality" reduced esthetic distance, and made the ensemble appear the result not of strenuous planning, but of inspired spontaneity.

This indivisible union of sound, movement and design generally does not occur in other collaborations — perhaps because the methodology is more conventional: an existing work is "dressed" by the artist, after the fact. Although this has given us some excellent results, for example, Robert Indiana's witty and luxurious collaboration with Virgil Thomson on Gertrude Stein's *The Mother of Us All*, most great collaborations seem to happen when major artistic gifts are afforded an opportunity by an impresario/director/choreographer of equal stature. Such collaborations appear miraculous when common ground is shared, and a basis for reciprocal interpretation is established.

How can we create a situation where the gifts of our best artists can flow into the somewhat still waters of our "official" stage design? Stage design particularly, has had its notable practitioners here — Jo Mielziner, Boris Aaronson, Lee Simonson. But its premises have generally excluded vitalizing ideas from the visual arts, something that the best stage designers might welcome. In 1973 The National Endowment for the Arts, responding to this need, initiated the Visual Arts in the Performing Arts Program designed to encourage performing arts groups to approach outstanding artists. It was felt the impulse, had to come from the performing arts. While some remarkably successful collaborations have been engineered (see Donald McDonagh's comments on page 6), the process has had some difficulties. The separation of the arts in this country has handicapped outstanding performing arts directors in that they simply do not know our best artists or their work, and so have difficulty selecting and dealing with them. And the practical problems of negotiating the artist's entry into the process through strict union regulations has further limited collaborations. Both these problems need to be discreetly approached.

We need to know more about the components — many of them impalpable — that go towards, making a successful collaboration. Perhaps a conference in which artists and directors could share a sense of open possibility is needed. And of course, we must reconstruct a complete record of the history of such collaborations to stimulate others in the future. Finally, the critical dialogue — now missing — is needed to inject its probity and energy into the making of a tradition.

Much of this, however, depends on the proper recording and preservation of artists' designs, actual costumes and, when possible, sets. Certainly documentation by photographs, color slides, videotapes or Super X film should be a routine practice. It is hoped that this exhibition will contribute towards a climate that will encourage such documentation — and further collaborations.

Janet Kardon

1 A valuable text is Henning Rischbieter, ed. *Art and the Stage in the 20th Century*. New York Graphic Society Ltd., Greenwich, Connecticut, 1968.

2 Lee Simonson, "The Designer in the Theater", *Theatre Art*, Exhibition catalogue, The Museum of Modern Art, New York, 1934. Lee Simonson relates his difficulties in finding material for that exhibition — "Much of it I had to dig out of cupboards and old portfolios", p. 14.

3 Robert R. Littman, *Diaghilev/Cunningham*, Exhibition Catalogue. Essay by David Vaughan, Emily Lowe Gallery Hofstra University, Long Island, New York, 1974. unpaginated.

4 Conversation with Alex Katz, October, 1977.

## ENLISTING ARTISTS AS DESIGNERS FOR THE THEATER

"First of all, when I design for the theater, I want to do something that I would like to look at." The speaker is not a professional stage designer, but the well-known New York painter, Alex Katz. Under government auspices, he and an increasing number of other leading painters and sculptors are designing for the performing arts.

The ordinary practice is for professional scene and costume designers who belong to the United Scenic Artists or an affiliated union to provide the decorative settings that enhance plays, ballets and operatic productions. But for the last few years the National Endowment for the Arts, aware of a vast pool of untapped talent among our artists, has sponsored a limited grant program, Visual Arts In the Performing Arts. Its purpose according to Brian O'Doherty, former director of the Endowment's Visual Arts Program is to open a necessary dialogue between artists and theater people "

So far nearly 50 artists have designed posters, sets and/or costumes for almost as many companies, ranging from the St. Louis Symphony Orchestra to the Eglevsky Ballet Company of Massapequa, Long Island. The roster of artists is impressive. Besides Mr. Katz, it includes Jasper Johns, Robert Indiana, Robert Rauschenberg, Frank Stella, James Rosenquist, George Segal, Robert Motherwell, Saul Steinberg and Edward Avedesian.

The key to the program's success—and by and large it has been a success—is that the artist is not forced on the producing company. No artists may apply for himself but must wait to be asked by the theatrical organization. The Endowment serves as a broker between producing groups and the artistic community.

One match which has worked out happily is Edward Avedesian and Charles Ludlam's "The Ridiculous Theatrical Company." Three seasons ago, the company asked Mr. Avedesian to design the poster along with costumes and sets for its successful production of "Hot Ice." Another successful pairing is the American Dance Festival and Mr. Katz, who was engaged by the Festival to do the poster as well as the costumes and sets for Paul Taylor's new dance, "Polaris." . . . A third team is Robert Indiana and the Opera Association of New Mexico, for which Mr. Indiana has designed the sets and costumes used in a new production of Virgil Thompson's opera, "The Mother of Us All." . . . The painter had known the composer since the mid-1960's, but they had not previously collaborated on a production. Mr. Indiana's sympathy for the composer's music and particularly the opera made him a logical choice for the production and contributed to the successful completion of the commission.

In Mr. Katz's case a similar sympathy existed. "I had worked with Paul (Taylor) before, though not in some time, and the commission got us back together again." Mr. Katz says. "Sometimes he has a lot finished before I design anything, and other times I present him with something that I would like to see him work with on stage. For the new piece, I gave him an openwork outline for a cube that's nine feet tall. It's also easy to transport since it comes apart in 12 light sections, which is important for a company that tours as much as his."

The program, established in 1973, allows a maximum of \$1,500 for posters and \$5,000 for sets and costumes, designated as the designer's fee, not as production money. Slides of the artist's work are requested so that the panel of four—balanced to represent both the artist's side and the producer's interests—can examine them to see that they meet agreed-on standards.

Since the program's debut, it has dispensed a little over \$200,000 to cover 74 grant requests, about two-thirds of them from regional companies. "We do everything we can to help local sponsors," says Mr. O'Doherty. "They must, of course, make their own choices as to who would be suitable for their particular needs, and we are willing to discuss this with them. If they cannot find someone satisfactory, we will even provide a consultant who will inform them of artists currently working and help them come up with someone appropriate."

When Mr. Avedesian agreed to do "Hot Ice," he had never designed for the theater before, although he had known Charles Ludlam for some time. "I attended a lot of rehearsals, read the rudimentary script and listened to Charles talk about the mood of the play. When I understood it, it went off without a hitch. The costumes weren't really designed—it was more a question of dressing. We went out to look for suitable clothing and then decorated it. I ended up painting the set myself with the same quality paint that I use in my paintings. I didn't know how to use the other stuff. Unfortunately, it was expensive, but it is very durable."

For Mr. Avedesian, it was a far different working situation than the studio: "I enjoyed it. I learned a lot about the theater and theater people, who are extreme! I later did a second production, 'Caprice' for Charles."

A knowledge of the theater would appear to be helpful but not essential, since even with someone as experienced as Mr. Katz there is no guarantee that the collaboration will mature satisfactorily. For example, when the Michigan Opera Theater requested the artist as a designer for a production of "Washington Square," things did not go at all well.

"The staging was difficult since there were a lot of scenes to handle, and I tried several things," Mr. Katz reports. "The costumes posed no problems, the director liked them. The problem came about the set. I had an idea about a revolving set which was rejected; then I tried a two-tier static set. But it didn't seem to fit. Then I proposed open-front cubes to suggest rooms, but it was felt that these were too solid, so I put doors in at back to lighten the look. When that wasn't found suitable I withdrew from the project."

"I think that you always have to look for the best, the most elegant solution to the problem," he adds. "The director's ideas were good ones, better than mine, but I finally reached a point where I felt that we had a good solution and wasn't interested in going on to something that didn't seem to be an improvement." Asked whether it wasn't a question of give and take, he responds, "Yeah, he gave and I took. But it was a fantastically rich experience. The book is terrific, and I loved doing the costume research at the Metropolitan Museum."

As with any collaboration, success depends on the persons involved and the level of their cooperation. "If a production goes sour," observes Mr. O'Doherty, "we give the local sponsor a second chance to find someone else. We know we are asking much of performing people, to work with artists lacking theater experience during the pressures of production schedules, but we felt that artists have something to offer and ought to be asked. We don't see the program as a replacement for professional stage designers but as a supplement to their work."

Although the powerful scenic artists' union casts a cold eye on non-union stage designers, it has so far challenged none of the "outside" artists because most of the work has been done with smaller, out-of-town companies. In the case of one major New York City company, the Joffrey Ballet, the union has been persuaded to waive its restrictions for one new production a season. Thus, two years ago James Rosenquist did the settings for Twyla Tharp's "Deuce Coupe II," and for a new, as yet unnamed ballet that will make its debut next spring, director Robert Joffrey will again supplement the work of regular stage designers with an outsider of merit. The operative phrase in the contract is "outstanding reputation," which happily meshes with the National Endowment's intentions.

Previously, the impetus for artists' participation in the theater has come from private individuals. Until his death in 1929, the emigre Russian impresario Serge Diaghilev involved the most advanced European painters of his day in the design of ballet sets and costumes, drawing on the talents of Bakst, Picasso, de Chirico, Derain, Laurencin, Goncharova, Larionov, Pevsner and Gabo among others. Martha Graham's triumphal collaboration with Noguchi over four decades is legendary, and during the 1930's and 1940's Lincoln Kirstein involved Tchelitchev, Kurt Seligmann, Jared French and Paul Cadmus in ballet productions before abandoning the effort.

Since then the only major performing group to work with artists on a sustained basis has been the Merce Cunningham Dance Company, which has commissioned decors or costumes from David Hare, Robert Morris, Bruce Nauman, Andy Warhol, Frank Stella, Robert Rauschenberg, and Jasper Johns, among others. Otherwise the collaborations between fine artist and performing artists have been sporadic. Taking stock of the talented pool of painters and sculptors, the National Endowment has modestly but firmly moved to reopen the possibilities.

Don McDanagh

# CATALOGUE OF THE EXHIBITION

Dimensions are in inches. Height precedes width precedes depth.

ALLEY FRIENDS, ARCHITECTS: ALAN JOHNSON, BRUCE MILLARD, RICHARD STANGE/MUSHROOM

John Aman, Don't Walk On the Clouds  
Play/Costumes, lighting, sets

FP St. Clement's Church, New York City,  
New York, January 1971

Model

Balsa wood, cardstock,  
plexiglass,  
polyvinyl chloride

12 x 25 x 49

Lent by the artists

EDWARD AVEDISIAN/THE RIDICULOUS  
THEATRICAL COMPANY, INC

Charles Ludlam, Hot Ice  
Play/Costumes, poster, sets

FP Evergreen Theatre, New York City, New  
York, March 1974

Poster

24 x 14

Lent by Charles Ludlam

EUGENE BERMAN/METROPOLITAN OPERA  
COMPANY

Wolfgang Amadeus Mozart, Don Giovanni  
Opera/Costumes and sets

FP Metropolitan Opera House, New York  
City, New York, October 31, 1957

Model for Act I Scene II

Cardboard, gouache, plexiglass, wood  
13 x 23½ x 14½

Lent by Robert L. B. Tobin

Sketch book

Leather Bound

6½ x 9½

Pen and ink, watercolor

Lent by Robert L. B. Tobin

Sketch

Watercolor on paper

12 x 16

Lent by Robert L. B. Tobin

Sketch

Watercolor on paper

12 x 16

Lent by Robert L. B. Tobin

JOE BRAINARD/MEDICINE SHOW THEATRE  
ENSEMBLE

New York City, New York, 1977

Medicine Show

Poster

Silkscreen

26 x 19½

Lent by Medicine Show Theatre Ensemble

WOOFY BUBBLES/GROUP MOTION MULTI-  
MEDIA DANCE THEATRE

Manfred Fischbeck and Brigitta Hermann,  
Landing on the Blue Plain Part II  
In the Garden of Woo

Ballet/Costumes and sculpture (with John  
Musall)

FP Zellerbach Theatre, Annenberg Center,  
University of Pennsylvania, Philadelphia,  
Pennsylvania, November 12, 1976

Queen's costume

84 x 70 x 53

Acrylic on cotton muslin and duck,  
kapok, polyester batting, polyethylene,  
rayon, silk, teeth, vinyl

Lent by the artist

King's costume

84 x 40 x 31

Acrylic on cotton muslin and duck,  
kapok, polyester batting, polyethylene,  
rayon, silk, vinyl

Lent by the artist

ALEXANDER CALDER/LEONARD SILLMAN  
Donagh MacDonagh, Happy as Larry

Play/Sets

FP Eugene O'Neill Theatre, New York City,  
New York, 1950

Horse's head

Prop

Sheet metal

41 x 17½ x 4

Lent by William John Upjohn

LEONORA CARRINGTON/THEATRE OF LATIN  
AMERICA, INC.

Leonora Carrington, Opus Siniestrus

Play/Costumes and sets

Play written 1969 To be produced 1977

Mask

Acrylic, fabric screen, reed

23 x 26 x 8

Executed by Jane Stein

Lent by Theatre of Latin America, Inc.

Mask

Acrylic, fabric screen, reed

31½ x 23½ x 7

Executed by Jane Stein

Lent by Theatre of Latin America, Inc.

Mask

Acrylic, fabric screen, reed

29 x 52 x 8

Executed by Jane Stein

Lent by Theatre of Latin America, Inc.

MARC CHAGALL/METROPOLITAN OPERA  
COMPANY

New York City, New York, 1966

Poster Lincoln Center Opening  
September 1966

Lithograph

Executed by Maurlot

39 x 25

Lent by Poster Originals, Ltd.

MARC CHAGALL/METROPOLITAN OPERA  
COMPANY

Wolfgang Amadeus Mozart, The Magic Flute  
Opera/Costumes, poster, sets

FP Metropolitan Opera House, New York  
City, New York, February 19, 1967

Costume - Chorus Lady

Brocades, linens, oil paint, satin, silks, voile,  
yarn

Lent by Metropolitan Opera Company

Costume - Chorus Lady

Brocades, crepe, linens, oil paint, satin,  
silks, voile, yarn

Lent by Metropolitan Opera Company

Poster - Magic Flute

20 x 26

Gift of Metropolitan Opera Company

BRUCE CONNER/SAN FRANCISCO DANCERS'  
WORKSHOP

San Francisco, California, 1974

Poster

34 x 37

Lent by San Francisco Dancers' Workshop

WILLIAM CRUTCHFIELD/MARK TAPER FORUM  
William Gillette, Too Much Johnson,

adapted by Burt Shevelove

Play/Poster

FP Music Centre/Centre Theatre Group, Los  
Angeles, California, September 25, 1975

Poster - Too Much Johnson

82 x 42

Lent by Visual Arts in the Performing Arts,  
National Endowment for the Arts

JIM DINE/SAN FRANCISCO ACTORS'  
WORKSHOP

William Shakespeare, A Midsummer Night's  
Dream

Play/Costumes and sets

FP San Francisco Actors' Workshop, San  
Francisco, California, March 11, 1966

Sketch - Oberon

Collage, felt tip pen, graphite pencil  
23½ x 19

Lent by The Museum of Modern Art, New  
York, Gift of Mrs. Donald B. Straus

JIM DINE/SAN FRANCISCO OPERA  
San Francisco, California, 1977  
Lithograph  
25 x 38  
Lent by San Francisco Opera

TINA GIROUARD/BARBARA DILLEY  
Barbara Dilley and Tina Girouard,  
JUXTAPOSED  
CONTAINED REVEALED  
Dance/Costumes  
Choreography Barbara Dilley  
Costumes Tina Girouard  
FP The Kitchen, New York City, New York,  
1974

Costume – Big Butterfly  
Chinese hat, pink chintz  
30 x 360  
Lent by the artist

Costume – Flora Futures  
Goggles, starlights and T-shirt, vest from  
Madagascar, winged hat  
Lent by the artist

Costume – Imperial Knight  
Black satin coat, six scarves, white rabbit  
hat  
Lent by the artist

Costume – Motilde-Penelope Skunk  
Jewelry, nineteenth century handmade  
white eyelet dress, skunk hat  
Lent by the artist

TINA GIROUARD/MABOU MINES  
Lee Breuer, The B. Beaver Animation  
Play/Poster and set  
FP "The Valentine for Duchamp Program"  
The Museum of Modern Art, New York  
City, New York, February 1974  
Poster  
36 x 42  
Lent by the artist

SUZANNE HELLMUTH/JOCK  
REYNOLDS/MAGIC THEATRE INC  
Suzanne Hellmuth and Jock Reynolds,  
Hospital  
Play/Costumes and sets  
FP Fort Mason, San Francisco, California,  
1977  
Prop – doctor's satchel  
Wood  
Lent by the artists  
  
Prop – pencil  
Wood  
Length – 60  
Lent by the artists

Prop – musical bedpan  
Stainless steel with mounted musical  
movements  
Lent by the artists

Prop – thermometer  
Wood  
Length – 48  
Lent by the artists

Poster  
22 x 16½  
Lent by the artists

DAVID HOCKNEY/ENGLISH STAGE COMPANY  
Alfred Jarry, Ubu Roi  
Play/Costumes and sets  
FP Royal Court Theatre, London, England,  
July 19, 1966  
Sketch – Pere Ubu  
Colored crayon, pen and ink, pencil,  
pinned fabric  
10½ x 15  
Lent by The Museum of Modern Art, New  
York, Gift of J. Kasmin

DAVID HOCKNEY/GLYNDEBOURNE OPERA  
COMPANY  
Igor Stravinsky, The Rake's Progress  
Opera/Costumes and sets  
FP Glyndebourne Festival, Glyndebourne  
Opera House, Glyndebourne, England,  
June 21, 1975  
Costume sketch  
Pen and ink  
14 x 17  
Lent by Robert L. B. Tobin

ROBERT INDIANA/CENTER OPERA COMPANY  
Gertrude Stein, The Mother Of Us All  
Opera/Costumes, poster, sets  
FP Tyrone Guthrie Theatre, Minneapolis,  
Minnesota, January 1967  
Costume design – Angel More  
Conte crayon rubbing on paper  
25¾ x 20  
Lent by William Katz

Poster  
37 x 25  
Lent by Poster Originals, Ltd

ROBERT INDIANA/LOUIS FALCO DANCE  
COMPANY  
Louis Falco, Huescape  
Dance/Poster  
FP Jacob's Pillow Dance Festival, Lee,  
Massachusetts, June 27, 1968

Poster  
Silkscreen  
36 x 24  
Lent by Louis Falco Dance Company

ROBERT INDIANA/LOUIS FALCO DANCE  
COMPANY  
New York City, New York, 1969  
Poster  
25½ x 10  
Lent by Louis Falco Dance Company

ROBERT INDIANA/PORTLAND SYMPHONY  
ORCHESTRA  
Portland, Maine  
Seasonal Poster – 50th Anniversary 1975  
Silk Screen on Gold Stock  
35 x 25  
Gift of Portland Symphony Orchestra

ROBERT INDIANA/SANTA FE OPERA  
COMPANY  
Gertrude Stein, The Mother Of Us All  
Opera/Costumes, poster and sets  
FP Santa Fe Opera House, Santa Fe, New  
Mexico, 1976  
Costume – Angel More  
Felt, rayon, ribbons, roller skates, satin, silk  
Lent by Santa Fe Opera Company

ROBERT ISRAEL/MINNESOTA OPERA  
COMPANY  
William Shakespeare, A Midsummer Night's  
Dream  
Opera/Costumes and sets  
FP Tyrone Guthrie Theatre, Minneapolis,  
Minnesota, March 1968  
Drawing  
22 x 16  
Lent by John M. Ludwig

ROBERT ISRAEL/MINNESOTA OPERA  
COMPANY  
Stephen Pruslin, Punch and Judy  
Opera  
Costumes and sets  
FP Tyrone Guthrie Theatre, Minneapolis,  
Minnesota, 1970  
Punch  
Hand colored lithograph  
16 x 23  
Lent by John M. Ludwig

Judy  
Hand colored lithograph  
16 x 23  
Lent by John M. Ludwig

PAUL JENKINS/FOUNDATION FOR THE OPEN  
EYE

Jean Erdman (after W. B. Yeats plays),  
Moon Mysteries

Play/Poster

FP St. Clement's Church, New York City,  
New York, 1974

Poster

14 x 23

Lent by Foundation for the Open Eye

JASPER JOHNS/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Walkaround Time  
Dance/Sets after Marcel Duchamp's The  
Large Glass (with Robert Rauschenberg)

FP Upton Auditorium, State University  
College, Buffalo, New York, 1968

Prop - Chocolate Grinder

Silkscreen on polyethylene

80 x 90 x 22

Lent by the Cunningham Dance  
Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Second Hand

FP Academy of Music, Brooklyn, New York,  
1970

Costume design

Watercolor

14 x 22½

Lent by Cunningham Dance  
Foundation, Inc.

JASPER JOHNS/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Un Jour Ou Deux  
Dance/Costumes and sets

FP Opera, Paris, France, 1973

Design for costume and set

Black and white wash

16½ x 17

Lent by the artist

JASPER JOHNS/CUNNINGHAM DANCE  
FOUNDATION, INC.

New York City, New York, 1977

Poster

Lithograph

35 x 23

Lent by Cunningham Dance Foundation,  
Inc.

CLETUS JOHNSON

Alaina

Illustration Board, latex, lights, Strathmore  
paper, wood

60 x 48 x 12

Lent by the artist

CLETUS JOHNSON/BERKSHIRE THEATRE  
FESTIVAL

Allan Albert, The Casino

Play/Costumes and sets

FP The Unicorn Theatre, Stockbridge,  
Massachusetts, 1970

Model

Matboard, masonite, paper, tempera

10¼ x 16 x 12¼

Lent by the artist

ALLEN JONES/SOMMERFORD PRODUCTIONS

Jules Feiffer, Dan Greenberg, Lenore

Kendel, John Lennon, Jacques Levy,

Leonard Melfi, David Newman and

Robert Benton, Sam Shepard, Clovis

Trouille, Kenneth Tynan, Sherman Yellen,

Oh! Calcutta!

Musical/Costumes

FP Roundhouse Theatre, London, England,  
July 27, 1970

Drawing - Empress's New Clothes

Ballpoint pen, graphite pencil, pastel, pen  
and ink

22½ x 30½

Lent anonymously, courtesy of The Museum  
of Modern Art, New York

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH

Kenneth Koch, Washington Crossing the  
Delaware

Play/Sets

FP Maidman Theatre, New York City, New  
York, 1962

British Soldiers (three)

Polychrome and wood

60 x 22 x 4

Lent by Martha Jackson Gallery

Flag

Polychrome and wood

Lent by Jill Kornblee Gallery

Horse

Polychrome and wood

90 x 97 x 7

Lent by Martha Jackson Gallery

NICHOLAS KRUSCHENICK/MINNESOTA  
OPERA COMPANY

Carlo Goldoni, The Man in the Moon  
Opera/Costumes and sets

FP Tyrone Guthrie Theatre, Minneapolis,  
Minnesota, January 25, 1968

Drawing

Crayon and pencil on graph paper

22 x 15

Lent by John M. Ludwig

Poster

Silkscreen

37 x 27

Lent by Poster Originals, Ltd

JOE LAVAL/NEW MEXICO SYMPHONY  
ORCHESTRA

Albuquerque, New Mexico, 1976

Albuquerque Symphony Orchestra 1932

New Mexico Symphony Orchestra 1976

Poster

22 x 31½

Lent by New Mexico Symphony Orchestra

ROY LICHTENSTEIN/MINNESOTA THEATRE  
COMPANY

Minneapolis, Minnesota, 1968

Poster

30 x 20

Lent by Visual Arts in the Performing Arts,  
National Endowment for the Arts

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opera/Poster

FP Spoleto, Italy, 1973

Poster

40 x 30

Lent by Poster Originals, Limited

KIM MACCONNEL/YOUNG COMPOSERS  
AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. Burt his Memory of Mr. White his

Fantasy of Mr. Dumstable

Play/Set

FP Courtyard of La Jolla Museum of Con-  
temporary Art, La Jolla, California, July 2  
1974

Set - Pagode

Refrigerator cartons with painted and sew-  
cloth insets. S 7 panels - each 69 x 33

Lent by the artist.

MARISOL/LOUIS FALCO DANCE COMPANY  
 Louis Falco, Caviar  
 Dance/Costumes and sets  
 FP ANTA Theatre, New York City, New York,  
 1970  
 Prop – fish  
 Foam rubber  
 96 long  
 Lent by William Katz

Costume – pair of shoes  
 Foam rubber  
 6¾ x 14 x 8  
 Lent by William Katz

MARISOL/MARTHA GRAHAM DANCE  
 COMPANY  
 Nathaniel Hawthorne, The Scarlet Letter  
 (dedicated to Katharine Cornell)  
 Dance/Poster and sets  
 FP Mark Hellinger Theatre, New York City,  
 New York, December 22, 1975  
The Scarlet Letter  
 Poster  
 25 x 39½  
 Lent by the artist

JOAN MIRÓ/FONDATION MAEGHT  
 Saint-Paul de Vence, France, 1977  
Nuits de la Fondation Maeght  
 Poster  
 Lithograph  
 11 x 9  
 Lent by Cunningham Dance Foundation,  
 Inc

REE MORTON/MABOU MINES  
 JoAnne Akalaitis, Dressed Like An Egg  
 Play/Costumes  
 FP Joseph Papp's Public Theatre, New York  
 City, New York, 1977  
 Bridal Veil (Not used in the production)  
 Acrylic on Selastic  
 69 x 6 x 4  
 Lent by JoAnne Akalaitis

ROBERT MOTHERWELL/SAINT LOUIS  
 SYMPHONY ORCHESTRA  
 St. Louis, Missouri, 1973  
94th Season  
 Poster  
 38 x 25  
 Lent by Saint Louis Symphony Orchestra

ROBERT NATKIN/PAUL SANASARDO DANCE  
 COMPANY  
 Paul Sanasardo, Footnotes  
 Dance/Sets  
 FP City Center of Music and Drama, New  
 York City, New York, May 16, 1970  
 Part of set – One of six three panel screens  
 Oil paint on canvas on wood  
 72 x 48 x 4  
 Lent by Paul Sanasardo Dance  
 Company

GERALD NICHOLS/VILLANOVA THEATRE  
 COMPANY  
 Henrik Ibsen, Brand  
 Play/Costumes and sets  
 FP Vasey Theatre, Villanova University,  
 Villanova, Pennsylvania, 1972  
 Model  
 Cardboard, cedar, glass, rubber, soap,  
 sugar cubes  
 15 x 24 x 19¼  
 Lent by the artist

ISAMU NOGUCHI/NEW YORK CITY BALLET  
 George Balanchine and Igor Stravinsky,  
Orpheus  
 Ballet/Costumes and sets  
 FP City Center of Music and Drama, New  
 York City, New York, April 28, 1948  
 Model – Orpheus and the Dark Angel  
 Mounted paper cut-outs and polyurethane  
 22 x 36 x 8  
 Lent by the Dance Collection of the New  
 York Public Library of the Performing Arts

Model – Orpheus and two angels  
 Mounted paper cut-outs and polyurethane  
 22 x 36 x 8  
 Lent by the Dance Collection of the New  
 York Public Library of the Performing Arts

RICHARD NONAS/MABOU MINES  
 New York City, New York, 1972  
 Poster  
 Lent by David Warrilow

OTTO PIENE/NEW ENGLAND CHAMBER  
 OPERA COMPANY  
 Grimm Brothers, The Dog and the Sparrow  
 Opera/Costumes  
 FP Old South Church Chapel, Boston,  
 Massachusetts, December 31, 1976  
 Headdress  
 Polyethylene  
 120 x 150  
 Lent by the artist

ROBERT RAUSCHENBERG/CUNNINGHAM  
 DANCE FOUNDATION, INC.  
 Merce Cunningham, Nocturnes  
 Ballet/Costumes and sets  
 FP Jacob's Pillow Dance Festival, Lee,  
 Massachusetts, 1956  
 Woman's headdress  
 Elastic, gauze, rhinestones, silk braid, wire  
 Lent by Cunningham Foundation, Inc

Woman's headdress  
 Gauze, mirror, plaited hair, wire  
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM  
 DANCE FOUNDATION, INC  
 Merce Cunningham, Labyrinthian Dances  
 Dance/Costumes and sets  
 FP Academy of Music, Brooklyn, New York,  
 1957  
 Drawing  
 Pencil on paper  
 4½ x 8½  
 Lent by Cunningham Foundation, Inc

Drawing for costume  
 Gouache and pencil on paper  
 11 x 8½  
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM  
 DANCE FOUNDATION, INC.  
 Merce Cunningham, Antic Meet  
 Dance/Costumes and sets  
 FP Connecticut College, New London,  
 Connecticut, 1958  
 Costume – undershirt painted in a tatoo  
 design  
 Colored ink on cotton  
 Lent by Cunningham Foundation, Inc

Costume – undershirt painted in a tatoo  
 design  
 Colored ink on cotton  
 Lent by Cunningham Foundation, Inc

Woman's costume  
 Found object – Victorian sleeveless  
 nightgown of white cotton and lace  
 Lent by Cunningham Foundation, Inc

Costume – sweater (worn by Merce  
 Cunningham)  
 Designed by Robert Rauschenberg, knit by  
 Merce Cunningham  
 Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/CUNNINGHAM  
DANCE FOUNDATION, INC.

New York City, New York

Poster

34 x 23

Lent by Cunningham Foundation, Inc

ROBERT RAUSCHENBERG/SAINT LOUIS  
SYMPHONY ORCHESTRA

St. Louis, Missouri, 1968

Powell Symphony Hall Opening

Poster

31 x 26

Lent by Saint Louis Symphony Orchestra

EDWARD RUSCHA/MARK TAPER FORUM

Los Angeles, California, 1975

Seasonal poster 1975-1976

82 x 42

Lent by Visual Arts in the Performing Arts,  
National Endowment for the Arts

GEORGE SEGAL/SAINT LOUIS SYMPHONY  
ORCHESTRA

St. Louis, Missouri

Handel's "Messiah"

Poster

Sculpted plastic

33 x 14

Lent by Saint Louis Symphony Orchestra

ALEXIS SMITH/MARK TAPER FORUM

Oliver Hailey, And Where She Stops Nobody  
Knows,

Susan Miller, Cross Country, David Rudkin,  
Ashes

Plays/Poster

FP Music Centre/Centre Theatre Group, Los  
Angeles, California, April 1 - June 27,

1976

Poster

82 x 42

Lent by Visual Arts in the Performing Arts,  
National Endowment for the Arts

SAUL STEINBERG/SAINT LOUIS SYMPHONY  
ORCHESTRA

St. Louis, Missouri, 1974

The Baroque Orchestra

Poster

Lithograph

36 x 24

Lent by Saint Louis Symphony Orchestra

SAUL STEINBERG/SPOLETO FESTIVAL

Spoletto, Italy, 1969

Spoletto Festival '69

Poster

30 x 40

Lent by Poster Originals, Ltd

FRANK STELLA/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Scramble

Dance/Sets

FP Ravinia Festival, Chicago, Illinois, 1967

Model

18 x 24

Aluminum fabric, balsa wood, cardboard

Constructed by Suzanne Joelson

FRANK STELLA/CUNNINGHAM DANCE  
FOUNDATION, INC.

New York City, New York, 1968

Merce Cunningham & Dance Company

Latin American Tour, 1968

Poster

27 x 48

Lent by Cunningham Foundation Inc.

GARY STEPHAN/LAURA FOREMAN DANCE  
THEATRE

Laura Foreman, Heirlooms

Dance/Costumes

FP The New School, New York City, New  
York, April 1, 1977

Costume

Cotton

Lent by Laura Foreman Dance Theatre

ERNEST TROVA/SAINT LOUIS SYMPHONY  
ORCHESTRA

St. Louis, Missouri, 1973

Sunday Festival of Music

Poster

36 x 36

Lent by Saint Louis Symphony Orchestra

PETER VAN RIPER/TRISHA BROWN DANCE  
COMPANY

New York City, New York, August 1976

Poster

Silkscreen

34 x 22

Lent by Trisha Brown Dance Company

CLARA WAINWRIGHT/NEW ENGLAND  
CHAMBER OPERA GROUP

Paul Earls, The Death of King Phillip

Opera/Costumes and environmental sets

FP All Saint's Church, Brooklyn,

Massachusetts, March 1976

The Death of King Phillip

Poster

Designed by Lowry Burgess

20 x 28

Lent by Paul Earls

ANDY WARHOL/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Rainforest

Dance/Costumes and sets

FP Upton Auditorium, State University

College, Buffalo, New York, 1968

Pillows (seven)

Mylar

42 x 50 each

Lent by Cunningham Foundation, Inc.

JAMES WINES/ THE CENTER OPERA COMPANY

Ronald Duncan, The Rape of Lucretia

Opera/Sets

FP Tyrone Guthrie Theatre, Minneapolis,

Minnesota, November 1964

Drawing

Watercolor and ink on paper

11½ x 15 3/8

Lent by John M. Ludwig

EZRA WITTNER/SOUTHEASTERN ACADEMY OF  
THEATRE AND MUSIC, INC.

William Shakespeare, Merchant of Venice

Play/Costumes and sets

FP Academy Theatre, Atlanta, Georgia,

1975

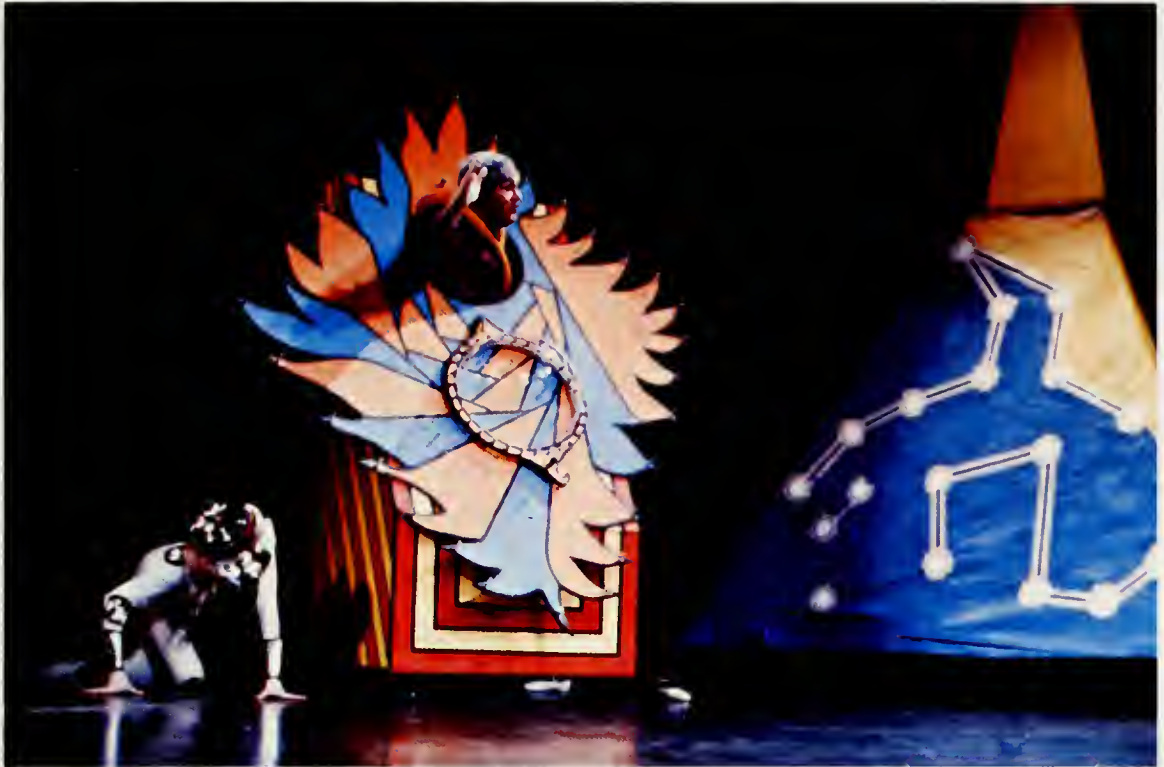
The Bishop - costume with seven masks

Aluminum tubing, clear vinyl, fabric,  
leatherette, nylon, polystyrene, rivets,

rubber, wood

70 x 64 x 16

Lent by the artist



NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY  
Carlo Goldoni, *The Man in the Moon*  
First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968  
Photograph—Courtesy the artist





ROBERT NATKIN/PAUL SANASARDO DANCE COMPANY  
 Paul Sanasardo, *Footnotes*  
 First performance—City Center of Music and Drama, Inc., New York City, New York, May 16, 1970  
 Photograph—Johan Elbers

< ROBERT INDIANA/MINNESOTA OPERA COMPANY  
 Gertrude Stein, Virgil Thomson, *The Mother Of Us All*  
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1967  
 Photograph—Courtesy The National Opera Institute



ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
 William Shakespeare, *A Midsummer Night's Dream*  
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968  
 Photograph—Lent by John Ludwig

ROBERT ISRAEL/MINNESOTA OPERA COMPANY >  
 Stephen Pruslin, *Punch and Judy*  
 First performance—Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970  
 Photograph—Courtesy The National Opera Institute





ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE  
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH  
Kenneth Koch, The Construction of Boston  
First performance—Mermaid Theatre, New York City, New York, 1962  
Photograph—Hans Namuth



ROBERT RAUSCHENBERG with the assistance of NIKI DE SAINT PHALLE  
and JEAN TINGUELY/MERCE CUNNINGHAM/KENNETH KOCH  
Kenneth Koch, The Construction of Boston

First performance, Mermaid Theatre, New York City, New York, 1962  
Photograph—Hans Nomuth



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, *Minutiae*  
First performance—Academy of Music, Brooklyn, New York, 1954  
Photograph—Courtesy Cunningham Dance Foundation, Inc.



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC  
Merce Cunningham, *Travelogue*  
First performance—Minskoff Theatre, New York City, January 18, 1977  
Photograph—Lois Greenfield



RED GROOMS/KENNETH KOCH

Kenneth Koch, *The Death of the Kangaroo*

First performance—American Theatre for Poets, Inc., New York City, New York, 1964

Photograph—Peter Moore

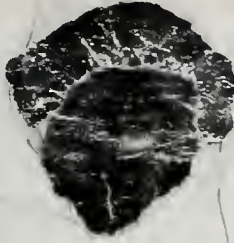
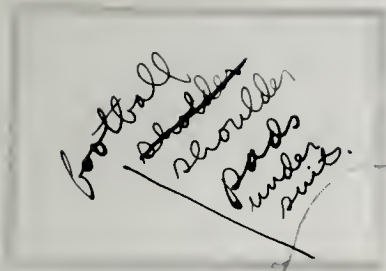
JIM DINE/SAN FRANCISCO ACTOR'S WORKSHOP >

William Shakespeare, *A Midsummer Night's Dream* (Drawing)

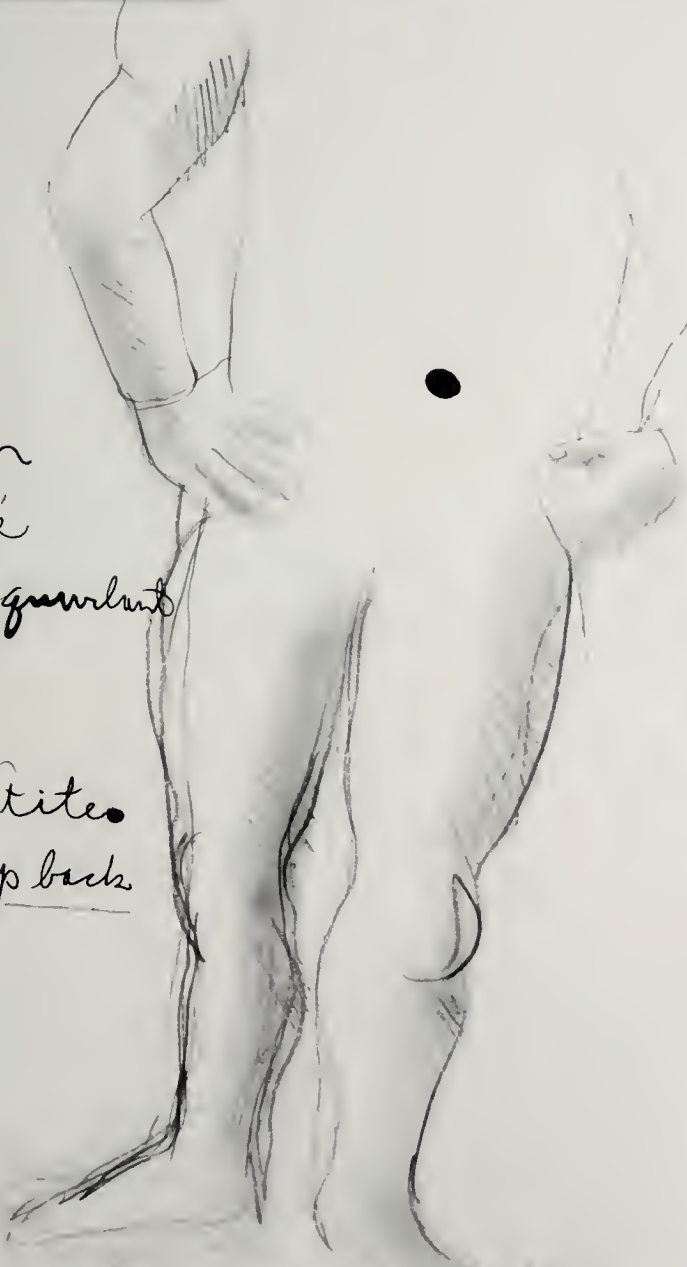
First performance—San Francisco Actor's Workshop, San Francisco, California, 1966

Photograph—Courtesy The Collection of The Museum of Modern Art

# Oberon



silver face & (pneumatic)



silver  
lame  
or it equivalent

prae-suit

rather  
skin tight  
zipper up back

Oberon is to  
wear rainbow glove



use white cotton work  
glove. Paint them like  
above & wear.

Jan 1966 Midway



WILLIAM WILEY/SAN FRANCISCO MIME TROUPE  
Alfred Jarry, Ubu Roi  
First performance—January, 1963  
Photograph—Courtesy the artist



WILLIAM WILEY/SANFRANCISCO MIME TROUPE  
Alfred Jarry, Ubu Roi  
First performance—January, 1963  
Photograph—Courtesy the artist



WILLEM DE KOONING/MARIE MARCHOWSKY

Marie Marchowsky, *Labyrinth* (Drawing)

First performance—Marie Marchowsky's loft, New York City, New York, 1946

Photograph—Jacob Burckhardt

GERALD NICHOLS/VILLANOVA THEATRE COMPANY >

Henrick Ibsen, *Brand*

First performance—Vasey Theatre, Villanova University, Villanova, Pennsylvania, 1972

Photograph—Courtesy the artist





TINA GIROUARD/BARBARA DILLEY  
Barbara Dilley and Tina Girouard, JUXTAPOSED CONTAINED REVEALED  
First performance—The Kitchen, New York City, New York, 1974  
Photograph—Courtesy the artist



EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC  
Old Overman, Old Overman

Unrealized project Designs adapted to the Southeastern Academy of Theatre and Music's  
production of William Shakespeare's Merchant of Venice,

Academy Theatre, Atlanta, Georgia, 1975

Photograph-Courtesy the artist



REE MORTON/MABOU MINES  
JoAnne Akalaitis, Dressed Like An Egg  
First performance—Joseph Papp's Public Theatre, New York City, New York, 1977  
Photograph—Richard Landry



ROBERT RAUSCHENBERG/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, *Antic Meet*  
First performance—Connecticut College, New London, Connecticut, 1958  
Photograph—Fannie Melcer



KIM MacCONNEL/YOUNG COMPOSERS AND MINIMAL ARTISTS

Warren Burt and Kim MacConnel,

Mr. BURT his MEMORY of Mr. WHITE his FANTASY of Mr. DUNSTABLE his MUSICK/PAGODE

First performance—LaJolla Museum of Contemporary Art, LaJolla, California, 1974

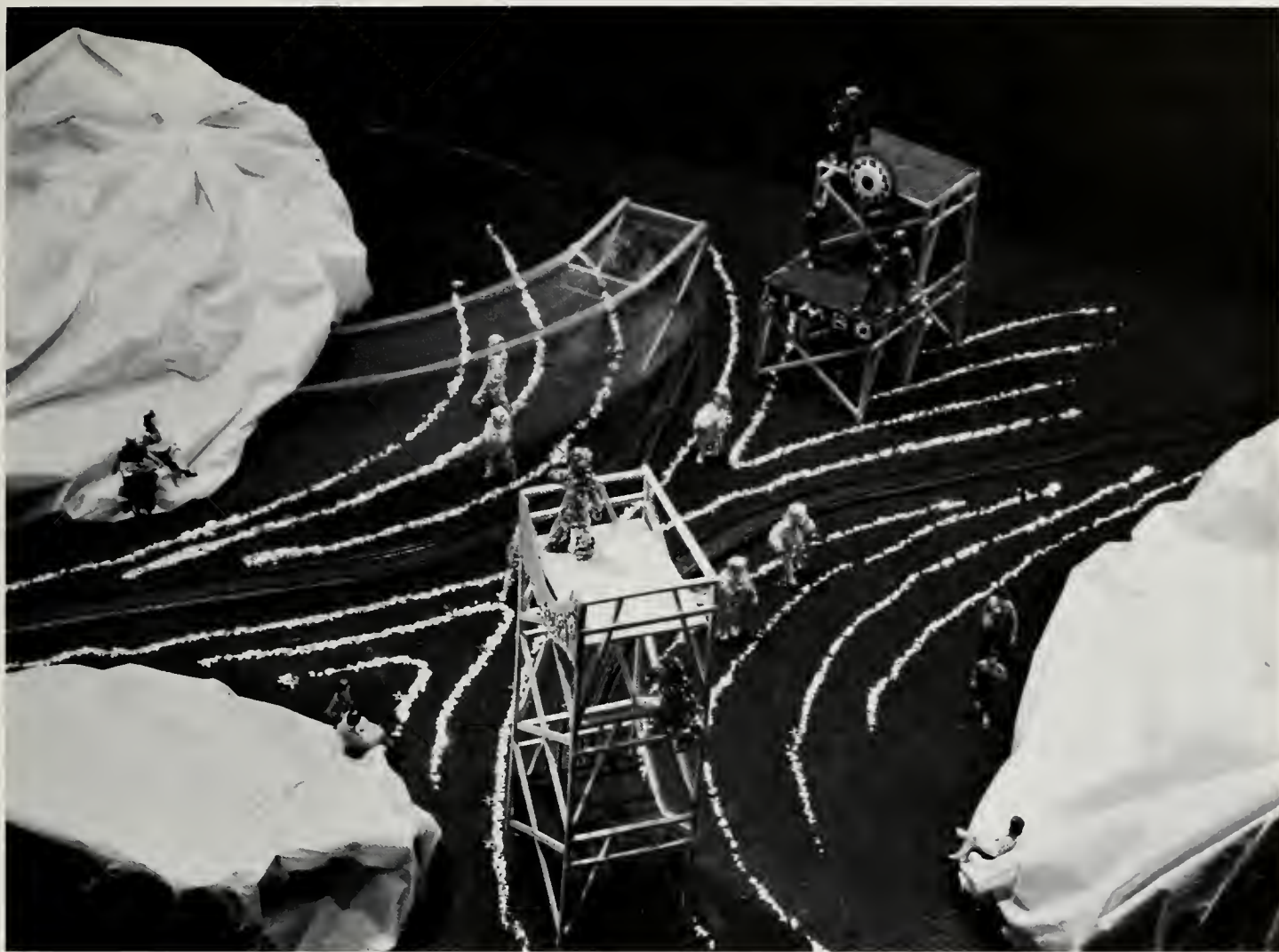
Photograph—Courtesy the artist



ALEX KATZ/KENNETH KOCH  
Kenneth Koch, *Washington Crossing the Delaware*  
First performance—Maidman Theatre, New York City, New York, 1962  
Photograph—Jacob Burckhardt



WOOFY BUBBLES/GROUP MOTION MULTI MEDIA DANCE THEATRE  
Manfred Fischbeck and Brigitta Herrman,  
Pt. I Landing on the Blue Plain, Pt. II In the Garden of Woo  
First performance—Zellerbach Theatre, Annenberg Center, University of Pennsylvania,  
Philadelphia, Pennsylvania, November 12, 1976  
Photograph—Courtesy the artist



ALLEY FRIENDS, ARCHITECTS; Alan Johnson, Bruce Millard, Richard Stange/MUSHROOM  
John Aman, Don't Walk on the Clouds  
First performance—St. Clement's Church, New York City, New York, January, 1971  
Photograph—Courtesy John David Fishman



MARC CHAGALL/METROPOLITAN OPERA COMPANY  
Wolfgang Amadeus Mozart, The Magic Flute  
First performance—Metropolitan Opera House, New York City, New York, February 19, 1967  
Photograph—J. Heffernan

# SELECTED COLLABORATIONS 1945-1977

Compiled by Elaine Cocordas

FP indicates the location and date of the first performance.

ALLEY FRIENDS, ARCHITECTS. ALAN JOHNSON, BRUCE MILLARD, RICHARD STANGE/MUSHROOM  
John Aman, Don't Walk On the Clouds  
Play/Costumes, lighting, sets  
Director/Producer Marvin Gordon  
Music John Aman  
FP St. Clement's Church, New York City, New York, January 1971

JAMES APONOVICH/NEW HAMPSHIRE PERFORMING ARTS CENTER, INC  
William Shakespeare, A Midsummer Night's Dream  
Play/Sets  
Director John Ogden  
Choreography Rick Miller  
Lighting John Ogden  
Music Peter Miller  
Producer Rebecca Gould  
FP Palace Theatre, Manchester, New Hampshire, May 15, 1976

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC  
Charles Ludlam, Hot Ice  
Play/Costumes, poster, sets  
Director Charles Ludlam  
FP Evergreen Theatre, New York City, New York, March 1974

EDWARD AVEDISIAN/THE RIDICULOUS THEATRICAL COMPANY, INC  
Charles Ludlam, Caprice  
Play/Costumes and sets  
Director Charles Ludlam  
Lighting Richard Currie  
FP Provincetown Playhouse, New York City, New York, February 10, 1976

ROMARE BEARDEN/ALVIN AILEY DANCE COMPANY  
Diane McIntyre, Ancestral Voices  
Dance/Costumes, curtain, sets  
Choreography Diane McIntyre  
Director Alvin Ailey

Music Cecil Taylor  
FP City Center of Music and Drama, New York City, New York, May 1977

ROMARE BEARDEN/AMERICAN PLACE THEATRE  
Ed Bullins, House Party  
Play/Visual environment  
Director Roscoe Orman  
Choreography Clay Stevenson  
Cinematography Karma Stanley  
Lighting Roger Morgan  
Music Pat Patrick  
Scenery Kert Lundell  
FP American Place Theatre, New York City, New York, 1974

CHRISTIAN BÉRARD/NEW YORK CITY BALLET  
George Balanchine, Caracole  
Ballet/Costumes  
Choreography George Balanchine  
Music Wolfgang Amadeus Mozart  
FP City Center of Music and Drama, New York City, New York, February 19, 1952

EUGENE BERMAN/METROPOLITAN OPERA COMPANY  
Giuseppe Verdi, Rigoletto  
Opera/Costumes and sets  
Conductor Alberto Erede  
Choreography Zachary Solov  
Libretto F.M. Piave  
Staged by Herbert Graf  
FP Metropolitan Opera House, New York City, New York, November 15, 1951

EUGENE BERMAN/METROPOLITAN OPERA COMPANY  
Giuseppe Verdi, The Power of Destiny  
Opera/Costumes and sets  
Conductor Fritz Shedy  
Choreography Zachary Solov  
Libretto F.M. Piave  
Staged by Herbert Graf  
FP Metropolitan Opera House, New York City, New York, November 10, 1952

SELECTED COLLABORATIONS 1945-1977

EUGENE BERMAN/METROPOLITAN OPERA COMPANY

Gioacchino Rossini, Barber of Seville  
Opera/Costumes and sets  
Conductor Alberto Erede  
Libretto Cesare Sterbini  
Staged by Cyril Ritchard  
FP Metropolitan Opera House, New York City, New York,  
February 19, 1954

EUGENE BERMAN/METROPOLITAN OPERA COMPANY

Wolfgang Amadeus Mozart, Don Giovanni  
Opera/Costumes and sets  
Conductor Karl Boehm  
Choreography Zachary Solov  
Libretto Lorenzo Da Ponte  
Staged by Herbert Graf  
FP Metropolitan Opera House, New York City, New York,  
October 31, 1957

EUGENE BERMAN/METROPOLITAN OPERA COMPANY

Giusseppe Verdi, Otello  
Opera/Costumes and sets  
Conductor George Solti  
Choreography Mattlyn Gavers  
Libretto Arrigo Boito  
Staged by Herbert Graf  
FP Metropolitan Opera House, New York City, New York,  
March 10, 1963

EUGENE BERMAN/NEW YORK CITY BALLET

George Balanchine, Roma  
Ballet/Costumes and sets  
Choreography George Balanchine  
Lighting Jean Rosenthal  
Music Georges Bizet  
FP City Center of Music and Drama, New York City, New  
York, February 23, 1955

EUGENE BERMAN/NEW YORK CITY BALLET

Danses Concertantes  
Ballet/Costumes and sets  
Choreography George Balanchine  
Music Igor Stravinsky  
FP Stravinsky Festival, New York City, New York, June 20,  
1972

EUGENE BERMAN/NEW YORK CITY BALLET

George Balanchine and Jerome Robbins, Pulcinella  
Ballet/Costumes and sets  
Choreography George Balanchine and Jerome Robbins  
Lighting Ronald Bates  
Music Igor Stravinsky  
FP Stravinsky Festival, New York City, New York, June 23, 1972

EUGENE BERMAN/NEW YORK CITY BALLET

George Balanchine and Jerome Robbins, Pulcinella  
Ballet/Costumes and sets  
Choreography George Balanchine and Jerome Robbins  
Lighting Ronald Bates  
Music Igor Stravinsky  
FP Stravinsky Festival, New York City, New York, June 23,  
1972

JOE BRAINARD, JACK BRUSCA, JOHN DUFF, DAVID  
HOCKNEY, ROBERT INDIANA, PAUL JENKINS, CLETUS  
JOHNSON, RAY JOHNSON, WILLIAM KATZ, STANLEY  
LANDSMAN, RICHARD LINDNER, MARISOL, LOWELL  
NESBITT, LOUISE NEVELSON, BETTY PARSONS, LARRY  
RIVERS, ANDY WARHOL/LOUIS FALCO DANCE  
COMPANY

Dance/Costumes and sets  
Choreography Louis Falco  
FP Roundabout Theatre, New York City, New York,  
November 7, 1977

JOE BRAINARD/MEDICINE SHOW THEATRE ENSEMBLE

Poster  
New York City, New York, 1977

WOOFY BUBBLES/GROUP MOTION MULTI-MEDIA DANCE  
THEATRE

Manfred Fischbeck and Brigitta Herrmann, Landing on  
the Blue Plain Part II In the Garden of Woo  
Ballet/Costumes and sculpture (with John Musall)  
Directors Manfred Fischbeck and Brigitta Herrmann  
Choreography Group Motion Multi-Media Dance  
Theatre  
Music Charles Cohen  
FP Zellerbach Theatre, Annenberg Center, University of  
Pennsylvania, Philadelphia, Pennsylvania, November  
12, 1976

ALEXANDER CALDER/MARSEILLES OPERA

Eppur Si Muove  
Opera/Sets  
Choreography Joseph Lazzine  
Music Francis Miroglia  
FP Marseilles Opéra, Marseilles, France, 1965

ALEXANDER CALDER/PENNSYLVANIA BALLET

Margo Sappington, Under The Sun (A tribute to  
Alexander Calder)  
Ballet/Poster  
Choreography Margo Sappington  
Music Kamen  
Sets Bob Mitchell  
FP Academy of Music, Philadelphia, Pennsylvania,  
October 6, 1976

ALEXANDER CALDER/LEONARD SILLMAN

Donagh MacDonagh, Happy as Larry  
Play/Sets  
Producer Leonard Sillman  
Music Portnoff Brothers  
FP Eugene O'Neill Theatre, New York City, New York,  
1950

ALEXANDER CALDER/SPOLETO FESTIVAL

John Butler, The Glory Folk  
Dance/Mobile, Stabile  
Choreography John Butler  
FP Spoleto, Italy, 1962

ALEXANDER CALDER/SYMPHONIC VARIATIONS  
Tatiana Leskova  
Ballet/Mobiles  
Choreography Symphonic Variations  
Music César Frank  
FP Rio de Janeiro, Brazil, 1949

ALEXANDER CALDER/THÉÂTRE NATIONAL POPULAIRE  
Henri Pichette, Nuclia  
Play/Sets  
FP Théâtre National Populaire, Paris, France, 1952

ALEXANDER CALDER  
Padraic Colum, Balloons  
Play/Mobiles  
FP Boston, Massachusetts, 1946

ALEXANDER CALDER  
Works in Progress  
Ballet/Backdrops and sets (Mobiles and Stables)  
Project initiated by Giovanni Carandente  
Music Niccolò Castiglione, Aldo Clementi, Bruno  
Maderna  
FP Rome Opera House, Rome, Italy, 1968

ALEXANDER CALDER  
Metaboles  
Dance/Sets  
Choreography Joseph Lazzini  
Music Henri Dutilleul  
FP Theatre Français de la Danse, Odéon, Paris France,  
1969

ALEXANDER CALDER  
Norbert Schmuki, Amériques  
Ballet/Costumes and sets  
Choreography Norbert Schmuki  
Music Edgard Varese  
FP Théâtre Contemporain à Amiens, France, 1971

LEONORA CARRINGTON/THEATRE OF LATIN AMERICA,  
INC  
Leonora Carrington, Opus Siniestrus  
Play/Costumes and sets  
Director Joanne Pottlitzer  
Lighting Arden Fingerhut  
Music Carla Bley  
Play written 1969 To be produced 1977

MARC CHAGALL/BALLET THEATRE  
Michel Fokine, Firebird  
Ballet/Costumes and curtain  
Artistic Collaboration Henry Clifford  
Choreography Adolph Bolm  
Music Igor Stravinsky  
FP New York City, New York, 1945

MARC CHAGALL/METROPOLITAN OPERA COMPANY  
Poster  
New York City, New York, 1966

MARC CHAGALL/METROPOLITAN OPERA COMPANY  
Wolfgang Amadeus Mozart, The Magic Flute  
Opera/Costumes, poster, sets  
Conductor Josef Krips  
Libretto Emanuel Schikaneder  
Staged by Gunther Rennert  
FP Metropolitan Opera House, New York, City, New York,  
February 19, 1967

MARC CHAGALL/NEW YORK CITY BALLET  
George Balanchine, Firebird  
Ballet/Costumes, décor  
Choreography George Balanchine  
Lighting Jean Rosenthal  
Music Igor Stravinsky  
FP City Center of Music and Drama, New York City, New  
York, November 27, 1949

BRUCE CONNER/SAN FRANCISCO DANCERS' WORKSHOP  
Poster  
San Francisco, California, 1974

WILLIAM CRUTCHFIELD/MARK TAPER FORUM  
William Gillette, Too Much Johnson, adapted by Burt  
Shevelove  
Play/Poster  
Director Gordon Davidson  
FP Music Centre/Centre Theatre Group, Los Angeles,  
California, September 25, 1975

WILLIAM DE KOONING/MARIE MARCHOWSKY  
Marie Marchowsky, Labyrinth  
Ballet/Backdrop (assisted by Milton Resnick)  
FP Marie Marchowsky's loft, New York City, New York,  
April 5, 1946

ANDRÉ DERAIN/NEW YORK CITY BALLET  
Todd Balender, Mother Goose Suite  
Ballet/Costumes and sets  
Choreography Todd Balender  
Music Maurice Ravel  
FP City Center of Music and Drama, New York City, New  
York, November 1, 1948

JIM DINE/SAN FRANCISCO ACTORS' WORKSHOP  
William Shakespeare, A Midsummer Night's Dream  
Play/Costumes and sets  
Director John Hancock  
Music Gustav Mahler, Felix Mendelssohn  
FP San Francisco Actors' Workshop, San Francisco,  
California, March 11, 1966

JIM DINE/SAN FRANCISCO OPERA  
Poster  
San Francisco, California, 1977

RALPH DORAZIO/ERICK HAWKINS AND COMPANY  
Erick Hawkins, Here and Now With Watchers  
Dance/Costumes  
Choreography Erick Hawkins  
Music Lucia Dlugoczewski  
FP Hunter College Playhouse, New York City, New York  
November 27, 1957

SELECTED COLLABORATIONS 1945-1977

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Clear Places

Dance/Costumes

Choreography Erick Hawkins

Music Lucia Dlugoszewski

FP Hunter College Playhouse, New York City, New York,  
October 8, 1960

RALPH DORAZIO/ERICK HAWKINS AND COMPANY

Erick Hawkins, Greek Dreams with Flute

Dance/Sets

Choreography Erick Hawkins

Costumes Raya and Tad Taggart

Music Claude Debussy, Alan Hovhaness, Jolivet,  
Matsudaira, Ohama, Edgard Varèse

FP Salomon R. Guggenheim Museum, New York City,  
New York, September 7, 1973

JOHN DUFF/LOUIS FALCO DANCE COMPANY

Jennifer Muller, Tub

Dance/Scenery

Choreography Jennifer Muller

Lighting Richard Nelson

Music Burt Alcantara

FP Alice Tully Hall, New York City, New York, 1973

LETITIA ELDREDGE/LA MAMA EXPERIMENTAL THEATRE CLUB

Letitia Eldredge, Obituary of Dreams

Play/Costumes

Director Oswald Rodriguez

Lynco Letitia Eldredge

Music Joseph Blunt

FP La Mama Experimental Theatre Club, New York City,  
New York, July 20, 1973

ROBERT ESHOO/NEW HAMPSHIRE PERFORMING ARTS  
CENTER, INC.

William Shakespeare, Macbeth

Play/Sets

Director John Ogden

Costumes Patricia K. Smith

Lighting Daniel Clayman

FP Palace Theatre, Manchester, New Hampshire, May 4,  
1977

HELEN FRANKENTHALER/ERICK HAWKINS AND COMPANY

Eric Hawkins, Of Love

Dance/Sets

Choreography Erick Hawkins

Music Lucia Dlugoszewski

FP ANTA Theatre, New York City, New York, March 9,  
1971

TINA GIROUARD/BARBARA DILLEY

Barbara Dilley and Tina Girouard, JUXTAPOSED  
CONTAINED REVEALED

Dance/Costumes

Choreography Barbara Dilley

Costumes Tina Girouard

FP The Kitchen, New York City, New York, 1974

TINA GIROUARD/MABOU MINES

Lee Breuer, The B. Beaver Animation

Play/Poster and set

Director Lee Breuer

Lighting Tom Cathcart

FP "The Valentine for Duchamp Program", The Museum  
of Modern Art, New York City, New York, February 1974

EDWARD GOREY/NANTUCKET STAGE COMPANY, INC

Peter Tchaikovsky, Swan Lake

Ballet/Sets

Director John Wulp

FP Nantucket Stage Company, Inc., Nantucket,  
Massachusetts, 1975

MORRIS GRAVES/CUNNINGHAM DANCE  
FOUNDATION, INC.

Merce Cunningham, Inlets

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Meany Hall, University of Washington, Seattle,  
Washington, September 10, 1977

NANCY GRAVES/MABOU MINES

JoAnne Akalaitis, Dressed Like An Egg

Play/Backdrop

Director JoAnne Akalaitis

Choreography Mary Overlie

Costumes Ree Marton

Music Philip Glass

Set Becky Howland

FP Joseph Papp's Public Theatre, New York City, New  
York, 1977

GEORGE GREEN/DALLAS THEATRE CENTER

Jack Kirkland, Tabacco Road (after Erskine Caldwell)

Play/Sets

Director Ken Latimer

Costumes Daryl Conner

Lighting Randy Moore

FP Dallas Theatre Center, Dallas, Texas, 1974

RED GROOMS/KENNETH KOCH

Kenneth Koch, Death of the Kangaroo

Play/Costumes and sets

Director Kenneth Koch

FP American Theatre for Poets, Inc., New York City, New  
York, 1964

SUZANNE HELLMUTH/JOCK REYNOLDS/MAGIC  
THEATRE INC

Suzanne Hellmuth and Jock Reynolds, Hospital

Play/Costumes and sets

Directors Suzanne Hellmuth and Jock Reynolds

FP Fort Mason, San Francisco, California, 1977

DAVID HOCKNEY/ENGLISH STAGE COMPANY

Alfred Jarry, Ubu Roi

Play/Costumes and sets

Director Iain Cuthbertson

FP Royal Court Theatre, London, England, July 19, 1966

DAVID HOCKNEY/GLYNDEBOURNE OPERA COMPANY  
Igor Stravinsky, The Rake's Progress  
Opera/Costumes and sets  
Director/producer John Cox  
Book W.H. Auden and Chester Kallman  
FP Glyndebourne Festival, Glyndebourne Opera House,  
Glyndebourne, England, June 21, 1975

BECKY HOWLAND/MABOU MINES  
JoAnne Akalaitis, Dressed Like An Egg  
Play/Set  
Director JoAnne Akalaitis  
Backdrop Nancy Graves  
Choreography Mary Overlie  
Costumes Ree Morton  
Music Philip Glass  
FP Joseph Papp's Public Theatre, New York City, New  
York, 1977

ROBERT HUOT/MEREDITH MONK  
Meredith Monk, 16 Millimeter Earrings  
Dance/Costumes  
Choreography Meredith Monk  
FP Hunter College Playhouse, New York City, New York,  
June 30, 1967

ROBERT HUOT/MEREDITH MONK  
Meredith Monk, The Beach  
Dance/Costumes  
Choreography Meredith Monk  
FP Billy Rose Theatre, New York City, New York, February  
4, 1969

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Tank Dive  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Hunter College Art Department, Hunter College, New  
York City, New York, April 29, 1965

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Cedar Blue Lake and Unprocessed  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Hunter College Art Department, Hunter College, New  
York City, New York, December 1, 1965

ROBERT HUOT/TWYLA DANCE COMPANY  
Twyla Tharp, Re-moves  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Judson Memorial Church, New York City, New York,  
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Yancey Dance  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Judson Memorial Church, New York City, New York,  
October 29, 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, One Two Three  
Dance/Costumes  
FP Hunter College Playhouse, New York City, New York,  
December 1966

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Disperse  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Richmond Polytechnical Institute, Richmond, Virginia,  
April 27, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Three Page Sonata for Four  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
Music Charles Ives  
FP State University of New York, Potsdam, New York, July  
6, 1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Forevermore  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Midsummer Inc., Southampton, New York, August 27,  
1967

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Generation  
Dance  
Costumes/Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Wagner College Gymnasium, Staten Island, New  
York, February 9, 1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, Excess, idle, surplus  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Notre Dame University, South Bend, Indiana, April  
1968

ROBERT HUOT/TWYLA THARP DANCE COMPANY  
Twyla Tharp, After Suite  
Dance/Costumes  
Choreography Twyla Tharp  
Lighting Jennifer Tipton  
FP Billy Rose Theatre, New York City, New York, February  
3, 1969

ROBERT INDIANA/CENTER OPERA COMPANY  
Gertrude Stein, The Mother Of Us All  
Opera / Costumes, poster, sets  
Libretto Gertrude Stein and Virgil Thomson  
Music Virgil Thomson  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,  
January 1967

SELECTED COLLABORATIONS 1945-1977

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY  
Louis Falco, Huescape  
Dance/Poster  
Choreography Louis Falco  
Music Bernard Baschet, Pierre Henry, Jacques Lasry,  
Pierre Schaeffer  
Scenery William Katz  
FP Jacob's Pillow Dance Festival, Lee, Massachusetts,  
June 27, 1968

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY  
Louis Falco, Timewright  
Dance  
Costume (after costume in James Waring's In the Hallelujah  
Gardens, FP Hunter College, New York City, New York,  
1963)  
Choreography Louis Falco  
Music collage  
FP YMHA, New York City, New York, 1969

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY  
Poster  
New York City, New York, 1969

ROBERT INDIANA/PORTLAND SYMPHONY ORCHESTRA  
Poster  
Portland, Maine, 1975

ROBERT INDIANA/SANTA FE OPERA COMPANY  
Gertrude Stein, The Mother Of Us All  
Opera/Costumes, poster and sets  
Director John O'Crosby  
Libretto Gertrude Stein and Virgil Thomson  
Music Virgil Thomson  
FP Santa Fe Opera House, Santa Fe, New Mexico, 1976

ROBERT ISRAEL/KANSAS CITY LYRIC THEATRE  
Jack Beesan, The Sweet Bye and Bye  
Play/Costumes and sets  
Director Russell Patterson  
FP Kansas City Lyric Theatre, Kansas City, Missouri, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
Lewis Allan, The Good Soldier Schweik  
Opera/Costumes and sets  
Director Wesley Balk  
Music Robert Kurka  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,  
February, 1966

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
William Shakespeare, A Midsummer Night's Dream  
Opera/Costumes and sets  
Director Wesley Balk  
Music Benjamin Britten  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,  
March 1968

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
Alvin Greenberg, Horspfil  
Opera/Costumes and sets

Director Wesley Balk  
Music Eric Stokes  
Produced by Minnesota Opera  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,  
February, 1969

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
Stephen Pruslin, Punch and Judy  
Opera  
Costumes and sets  
Director Wesley Balk  
Music Harrison Bertwistle  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1970

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
Ann Sexton, Transformation  
Opera/Costumes and sets  
Director Wesley Balk  
Conductor Philip Brunelle  
Music Conrad Susa  
FP Cedar Village Theatre, St. Paul, Minnesota, May, 1973

ROBERT ISRAEL/MINNESOTA OPERA COMPANY  
Wolfgang Amadeus Mozart, The Magic Flute  
Opera/Costumes and sets  
Director Wesley Balk  
Conductor Philip Brunelle  
FP O-Hsaughnessy Auditorium, College of St. Catherine,  
St. Paul, Minnesota, 1974

ROBERT ISRAEL/MINNESOTA OPERA COMPANY/OPERA  
TODAY  
Robert Karman, Louis Phillips, after Jonathan Swift,  
Gulliver  
Opera/Costumes and props  
Director Wesley Balk  
Lyrics Robert Karman and Louis Phillips  
Music Easley Blackwood, Elliot Kaplan and Frank Lewin  
Sets Jack Barkla  
FP Tyrone Guthrie Theatre, Minneapolis, Minnesota,  
February 22, 1975

HAROLD JACOBS/GROUP MOTION MULT-MEDIA DANCE  
THEATRE  
Manfred Fischbeck and Brigitta Herrmann, Crossing the  
Great Stream  
Dance/Environment  
Choreography Manfred Fischbeck and Brigitta  
Herrmann  
Music Charles Cohen, Manfred Fischbeck, Marshall  
Taylor, Ron Thomas  
FP Walnut Street Theatre, Philadelphia, Pennsylvania,  
May 1, 1975

PAUL JENKINS/FOUNDATION FOR THE OPEN EYE  
Jean Erdman (after W. B. Yeats plays), Moon Mysteries  
Play/Poster  
Costumes Dan Erkkila, Ralph Lee, Patricia McGourty  
Music Teiji Ito  
Sets Scott Johnson  
FP St. Clement's Church, New York City, New York, 1974

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, Walkaround Time  
Dance/Sets after Marcel Duchamp's The Large Glass  
(with Robert Rauschenberg)  
Choreography Merce Cunningham  
Music David Behrman  
FP Upton Auditorium, State University College, Buffalo,  
New York, 1968

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, Second Hand  
Dance/Costumes  
Music John Cage  
FP Academy of Music, Brooklyn, New York, 1970

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, Landrover  
Dance/Costumes  
Choreography Merce Cunningham  
Lighting Richard Nelson  
Music John Cage, Gordon Mumma, David Tudor  
FP Academy of Music, Brooklyn, New York, February 1, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, TV Rerun  
Dance/Sets  
Choreography Merce Cunningham  
Lighting Richard Nelson  
Music Gordon Mumma  
FP Academy of Music, Brooklyn, New York, February 3, 1972

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC.  
Merce Cunningham, Un Jour Ou Deux  
Dance/Costumes and sets  
Choreography Merce Cunningham  
Music John Cage  
FP Opéra, Paris, France, 1973

JASPER JOHNS/PAUL TAYLOR DANCE COMPANY  
Paul Taylor, The Tower  
Dance/Costumes  
Choreography Paul Taylor  
Set Robert Rauschenberg  
Music John Cooper  
FP Kaufmann Concert Hall, YM – YWHA, Ninety-Second  
Street, New York City, New York, 1957

CLETUS JOHNSON/BERKSHIRE THEATRE FESTIVAL  
Allan Albert, The Casino  
Play/Costumes and sets  
Director Allan Albert  
FP The Unicorn Theatre, Stockbridge, Massachusetts, 1970

ALLEN JONES/SOMMERFORD PRODUCTIONS  
Jules Feiffer, Dan Greenberg, Lenore Kendel, John  
Lennon, Jacques Levy, Leonard Melfi, David Newman  
and Robert Benton, Sam Shepard, Clovis Trouille,  
Kenneth Tynan, Sherman Yellen, Oh! Calcutta!  
Musical/Costumes  
Director Michael White in association with Hillard Elkins  
and Robert Stigwood  
Choreography Margo Sappington

Music and lyrics The Open Window  
FP Roundhouse Theatre, London, England, July 27, 1970

ALEX KATZ/ARTS FESTIVAL THEATER  
Henrik Ibsen, Little Eyolf  
Play/Sets  
FP Arts Festival Theatre, South Hampton, New York,  
Summer 1968

ALEX KATZ/BETTIE DE JONG AND COMPANY  
Paul Taylor, Scudorama  
Dance/Costumes and sets  
Choreography Paul Taylor  
Music Charles Jackson  
FP Connecticut College, New London, Connecticut,  
August 10, 1963

ALEX KATZ/KENNETH KOCH/ARTHUR STORCH  
Kenneth Koch, Washington Crossing the Delaware  
Play/Set  
Director Arthur Storch  
FP Maidman Theatre, New York City, New York, 1962

ALEX KATZ/POETS' THEATRE  
James Schuyler, Shopping and Waiting  
Play/Costumes, lighting, sets  
Director Alan Marlow  
Produced by Poets' Theatre  
FP Poets' Theatre, New York City, New York, 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY  
Paul Taylor, Junction  
Dance/Costumes and sets  
Choreography Paul Taylor  
Music Johann Sebastian Bach  
FP Hunter College Playhouse, New York City, New York,  
November 24, 1961

ALEX KATZ/PAUL TAYLOR DANCE COMPANY  
Paul Taylor, Post Meridian (The Red Room)  
Dance/Costumes and sets  
Choreography Paul Taylor  
Music E. DeBoeck  
FP Ambassador Theatre, New York City, New York 1965

ALEX KATZ/PAUL TAYLOR DANCE COMPANY  
Paul Taylor, Orbs  
Dance/Costumes and sets  
Choreography Paul Taylor  
Music Ludwig van Beethoven  
FP Hague Opera House, Holland, July 4, 1966

ALEX KATZ/PAUL TAYLOR DANCE COMPANY  
Paul Taylor, Private Domain  
Dance/Costumes and sets  
Choreography Paul Taylor  
Lighting Jennifer Tipton  
Music Iannis Xenakis  
FP City Center of Music and Drama, New York City, New  
York, May 7, 1969

SELECTED COLLABORATIONS 1945-1977

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Foreign Exchange

Dance/Sets

Choreography Paul Taylor

Costumes Alec Sutherland

Music Morton Subotnick

FP City Center of Music and Drama, New York City, New York, 1970

ALEX KATZ/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Polaris

Dance/Costumes and Sets

Choreography Paul Taylor

Lighting Jennifer Tipton

Music Donald York

FP Rogers High School Auditorium, American Dance Festival, Newport, Rhode Island, 1976

ELLSWORTH KELLY/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Tablet

Dance/Costumes and curtain

Choreography Paul Taylor

Music David Hollister

FP Spoleto, Italy, 1960

NICHOLAS KRUSCHENICK/MINNESOTA OPERA COMPANY

Carlo Goldoni, The Man in the Moon

Opera/Costumes and sets

Director Wesley Balk

Choreography Loyce Houlton

Music Josef Haydn

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, January 25, 1968

ROBERT KUSHNER/RISA JAROSLOW, WENDY PERRON, WENDY ROGERS, SARA RUDNER

Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner, Dancing On View

Dance/Backdrop

Choreography Risa Jaroslow, Wendy Perron, Wendy Rogers, Sara Rudner

FP Saint Mark's Church, New York City, New York, June 10, 1975

ROBERT KUSHNER/TOM JOHNSON

Tom Johnson and Robert Kushner, The Masque of Clouds

Opera/Costumes

Libretto Tom Johnson and Robert Kushner

Music Tom Johnson

FP The Kitchen, New York City, New York, October 10, 1975

ROBERT KUSHNER/WENDY ROGERS

Wendy Rogers, Gulf's Meadow

Dance/Costumes

Cunningham Dance Studio, New York City, New York, May 1975

ROBERT KUSHNER/ROSALIND NEWMAN AND DANCERS

Tom Borek and Rosalind Newman, Moorings

Dance/Costumes and sets

Choreography Tom Borek and Rosalind Newman

Music Eastern European folk music

FP Dance Theatre Workshop, New York City, New York, November 18, 1976

ROBERT KUSHNER/SARA RUDNER

Sara Rudner, November Duets/Molly's Suite

Dance/Costumes

Choreography Sara Rudner

Music Peggy Stern

FP Roundabout Theatre, New York City, New York, February 26, 1977

STANLEY LANDSMAN/LOUIS FALCO DANCE COMPANY

Louis Falco, Ibid

Dance/Decor

Choreography Louis Falco

Lighting Richard Nelson

Music Matthew Kristian

FP ANTA Theatre, New York City, New York

JOE LAVAL/NEW MEXICO SYMPHONY ORCHESTRA

Poster

Albuquerque, New Mexico, 1976

ROY LICHTENSTEIN/MINNESOTA THEATRE COMPANY

Poster

Minneapolis, Minnesota, 1968

RICHARD LINDNER/SPOLETO FESTIVAL

Alan Berg, Lulu

Opera/Poster

FP Spoleto, Italy, 1973

RICHARD LINDNER/TYRONE GUTHRIE THEATRE

Bertolt Brecht, The Resistable Rise of Arturo

Play/Poster

Director Edward Payson

Tyrone Guthrie Theatre, Minneapolis, Minnesota, 1968

MARISOL/LOUIS FALCO DANCE COMPANY

Louis Falco, Caviar

Dance/Costumes and sets

Choreography Louis Falco

Lighting Richard Nelson

Music Robert Cole

FP ANTA Theatre, New York City, New York, 1970

MARISOL/MARTHA GRAHAM DANCE COMPANY

Nathaniel Hawthorne, The Scarlet Letter  
(dedicated to Katharine Cornell)

Dance/Poster and sets

Choreography Martha Graham

Costumes Halston

Lighting Ronald Bates

Music Hunter Johnson

FP Mark Hellinger Theatre, New York City, New York, December 22, 1975

BILL MARTIN/WESTERN OPERA THEATRE  
Bertolt Brecht and Kurt Weill, Three Penny Opera  
Play/Costumes, poster, sets  
FP Performed in the streets, San Francisco,  
California, 1976

ANTONIO MIRALDA/MEDICINE SHOW THEATRE  
ENSEMBLE  
George Bernard Shaw, Don Juan in Hell  
Play/Costumes and sets  
Director Ron Faber  
Music Julalu Kalvert Nelson  
FP State University of New York, Purchase, New York,  
November 19, 1977

JOAN MIRÓ/FONDATION MAEGHT  
Poster  
Saint-Paul de Vence, France, 1977

ROBERT MORRIS/CUNNINGHAM DANCE  
FOUNDATION, INC.  
Merce Cunningham, Canfield  
Dance/Sets  
Choreography Merce Cunningham  
Music Pauline Oliveros  
FP Academy of Music, Brooklyn, New York, April 15,  
1969

REE MORTON/MABOU MINES  
JaAnne Akalaitis, Dressed Like An Egg  
Play/Costumes  
Director JaAnne Akalaitis  
Backdrop Nancy Graves  
Choreography Mary Overlie  
Set Becky Howland  
FP Joseph Papp's Public Theatre, New York City,  
New York, 1977

ROBERT MOTHERWELL/SAINT LOUIS SYMPHONY  
ORCHESTRA  
Poster  
St. Louis, Missouri, 1973

ROBERT NATKIN/PAUL SANASARDO DANCE  
COMPANY  
Paul Sanasardo, Footnotes  
Dance/Sets  
Choreography Paul Sanasardo  
Music Eugene Lester  
FP City Center of Music and Drama, New York City,  
New York, May 16, 1970

ROBERT NATKIN/PAUL SANASARDO DANCE  
COMPANY  
Paul Sanasardo, The Platform  
Dance/Backdrop and costumes  
Choreography Paul Sanasardo  
Music Johann Sebastian Bach  
FP Opera House, Academy of Music, Brooklyn, New  
York, May 23, 1974

LOWELL NESBITT/OGUNQUIT PLAYHOUSE  
Ferenc Molnar, after Liliom, Carousel  
Play/Sets  
Music Rogers and Hammerstein  
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE  
Joseph Fields and Anita Loos, after a book by Anita  
Loos, Gentlemen Prefer Blondes  
Play/Sets  
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE  
Russel Crause and Howard Lindsay, Life with Mother  
Play/Sets  
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE  
Nathaniel Benchley, The Frogs of Spring  
Play/Sets  
FP Ogunquit Playhouse, Ogunquit, Maine, 1953

LOWELL NESBITT/OGUNQUIT PLAYHOUSE  
George Abbott, The Boys from Syracuse  
Play/Sets  
Music Lorenz Hart and Richard Rogers  
FP Ogunquit Playhouse, Ogunquit, Maine, 1954

GERALD NICHOLS/VILLANOVA THEATRE COMPANY  
Henrik Ibsen, Brand  
Play/Costumes and sets  
Director Robert Hedley  
Music Improvisations by performers  
FP Vasey Theatre, Villanova University, Villanova,  
Pennsylvania, 1972

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Dark Meadow  
Dance/Sets  
Choreography Martha Graham  
Costumes Eadythe Gilford  
Music Carlos Chavez  
FP Plymouth Theatre, New York City, New York, January  
23, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Cave of the Heart  
Dance/Sets  
Choreography Martha Graham  
Costumes Eadythe Gilford  
Music Samuel Barber  
FP McMillin Theatre, Columbia University, New York City,  
New York, May 10, 1946

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Errand Into the Maze  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Gian Carlo Menotti

SELECTED COLLABORATIONS 1945-1977

FP Ziegfeld Theatre, New York City, New York, February 28, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Night Journey  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music William Schuman  
FP Cambridge High and Latin School, Cambridge, Massachusetts, May 3, 1947

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Diversion of Angels  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham and Oliver Gray  
Music Norman Dello Joio  
FP Palmer Auditorium, Connecticut College, New London, Connecticut, August 13, 1948

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Judith  
Dance/Sets (with Charles Hyman and William Sherman)  
Choreography Martha Graham  
Costumes Martha Graham  
Music William Schuman  
FP Columbia Auditorium, Louisville, Kentucky, Jan 4, 1950

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Voyage  
Dance/Sets  
Choreography Martha Graham  
Costumes Edythe Gilford  
Music William Schuman  
FP Alvin Theatre, New York City, New York, May 17, 1953

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Seraphic Dialogue  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Norman Dello Joio  
FP ANTA Theatre, New York City, New York, May 8, 1955

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Clytemnestra  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Halim El-Dabh  
FP Adelphi Theatre, New York City, New York, April 1, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Embattled Garden  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Carlos Surinach  
FP Adelphi Theatre, New York City, New York, April 3, 1958

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Acrobats of God  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Carlos Surinach  
FP 54th Street Theatre, New York City, New York, April 27, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Alcestis  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Vivian Fine  
FP 54th Street Theatre, New York City, New York, April 29, 1960

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Phaedra  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Music Robert Storer  
FP Broadway Theatre, New York City, New York, March 4, 1962

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Circe  
Dance/Costumes and sets  
Choreography Martha Graham  
Music Alan Hovhaness  
FP Prince of Wales Theatre, London, England, September 6, 1963

ISAMU NOGUCHI/MARTHA GRAHAM DANCE COMPANY  
Martha Graham, Cortege of Eagles  
Dance/Sets  
Choreography Martha Graham  
Costumes Martha Graham  
Lighting Jean Rosenthal  
Music Eugene Lester  
FP Mark Hellinger Theatre, New York City, New York, February 21, 1967

ISAMU NOGUCHI/NEW YORK CITY BALLET  
Merce Cunningham, The Seasons  
Ballet/Costumes and sets  
Choreography Merce Cunningham  
Music John Cage  
FP Ziegfeld Theatre, New York City, New York, May 18, 1947

ISAMU NOGUCHI/NEW YORK CITY BALLET  
George Ballanchine and Igor Stravinsky, Orpheus  
Ballet/Costumes and sets  
Choreography George Ballanchine  
Lighting Jean Rosenthal  
Music Igor Stravinsky  
FP City Center of Music and Drama, New York City, New York, April 28, 1948

RICHARD NONAS/MABOU MINES

Poster

New York City, New York, 1972

OTTO PIENE/NEW ENGLAND CHAMBER OPERA COMPANY

Grimm Brothers, The Dog and the Sparrow

Opera/Costumes

Director/Conductor Phillip Marehead

Music Paul Earls

FP Old South Church Chapel, Boston, Massachusetts,

December 31, 1976

OTTO PIENE/NEW ENGLAND CONSERVATORY OF MUSIC

Igor Stravinsky, Oedipus Rex

Opera/Costumes and sets

FP Loeb Theatre, Harvard University, Cambridge,

Massachusetts, 1970

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Nocturnes

Ballet/Costumes and sets

Choreography Merce Cunningham

Music Eric Satie

FP Jacob's Pillow Dance Festival, Lee, Massachusetts,

1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Suite for Five In Space and Time

Dance/Costumes

Choreography Merce Cunningham

Music John Cage

FP University of Notre Dame, South Bend, Indiana, May

18, 1956

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Labyrinthian Dances

Dance/Costumes and sets

Choreography Merce Cunningham

FP Academy of Music, Brooklyn, New York, 1957

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Antic Meet

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Connecticut College, New London, Connecticut,

1958

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Crises

Dance/Costumes

Choreography Merce Cunningham

Music Conlon Nancarrow

FP Connecticut College, New London, Connecticut,

August 19, 1960

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Aeons

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP La Comédie, Canadienne, Montreal, Canada, August

5, 1961

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Story

Dance/Costumes and sets

Choreography Merce Cunningham

Music Ichiganagi

FP University of California at Los Angeles, California,

1963

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Winterbranch

Dance/Costumes

Choreography Merce Cunningham

Music La Monte Young

FP Wadsworth Atheneum, Hartford, Connecticut, March

21, 1964

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE

FOUNDATION, INC.

Merce Cunningham, Travelogue

Dance/Costumes and sets

Choreography Merce Cunningham

Music John Cage

FP Minskoff Theatre, New York City, New York, January

18, 1977

ROBERT RAUSCHENBERG/MERCE CUNNINGHAM/KENNETH  
KOCH

Kenneth Koch, The Construction of Boston

Play/Costumes, props sets (with Niki de Saint Phalle and  
Jean Tinguely)

Director Merce Cunningham

Participants Öyvind Fahlstrom, Viola Farber, Henry

Geldzahler, Billy Kluver, Steve Paxton, Frank Stella

FP Mermaid Theatre, New York City, New York, 1962

ROBERT RAUSCHENBERG/JUDSON DANCE THEATRE

Yvonne Rainer, Terrain

Dance/Lighting

Choreography Yvonne Rainer

FP Judson Memorial Church, New York City, New York,

April 28, 1963

ROBERT RAUSCHENBERG/NEW YORK CITY BALLET

Merce Cunningham, Summerspace

Ballet/Costumes and sets

Choreography Merce Cunningham

Lighting Ronald Bates

Music Morton Feldman

FP American Dance Festival, Connecticut College, New

London, Connecticut, August 17, 1958

SELECTED COLLABORATIONS 1945-1977

ROBERT RAUSCHENBERG/SAINT LOUIS SYMPHONY  
ORCHESTRA

Poster  
St. Louis, Missouri, 1968

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Fair Epitaphs

Dance/Costumes

Choreography Paul Taylor

Music American folk music

FP Henry Street Settlement Playhouse, New York City,  
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, The Least Flycatcher

Dance/Costumes and taped score

Choreography Paul Taylor

Music Tape

FP Henry Street Settlement Playhouse, New York City,  
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Untitled Duet

Dance/Costumes

Choreography Paul Taylor

FP Henry Street Settlement Playhouse, New York City,  
New York, 1956

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Epic

Dance/Lighting

Choreography Paul Taylor

FP Kaufmann Concert Hall YM-YWHA, Ninety Second  
Street, New York City, New York, October 20, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Seven New Dances

Dance/Costumes and sets

Choreography Paul Taylor

FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second  
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, The Tower

Dance/Set

Choreography Paul Taylor

Costumes Jasper Johns

Music John Cooper

FP Kaufmann Concert Hall, YM-YWHA, Ninety-Second  
Street, New York City, New York, 1957

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Rebus

Dance/Costumes and sets

Choreography Paul Taylor

Music David Hollister

FP Rutgers University, New Brunswick, New Jersey, 1958

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Three Epitaphs

Dance/Costumes

Choreography Paul Taylor

Music American folk music

FP Festival of Two Worlds, Spoleto, Italy, June 8, 1960

ROBERT RAUSCHENBERG/PAUL TAYLOR DANCE COMPANY

Paul Taylor, Tracer

Dance/Costumes and sets

Choreography Paul Taylor

Music James Tenney

FP Théâtre Lutèce, Paris, France, 1962

PATRICK RILEY/METROPOLITAN BALLET COMPANY OF  
OKLAHOMA CITY

Igor Stravinsky, Firebird

Ballet/Costumes and sets

Choreography Conrad Ludlow

Director Conrad Ludlow

FP Kirkpatrick Fine Arts Auditorium, Oklahoma City  
University, Oklahoma City, Oklahoma, May 8, 1974

LARRY RIVERS/ARTISTS' THEATRE

Frank O'Hara, Try-Try

Play/Sets

Director Herbert Machiz

Lighting Mildred Jackson

Music John LaTouche

FP Artists' Theatre, New York City, New York, February,  
1953.

NIGEL ROLFE/PROJECT ARTS CENTRE

W. B. Yeats, The Hour Glass, The Words Upon the  
Window Pane, and The Cat and the Moon

Plays (three)/Sets

Director James Flannery

Costumes Nicola Kozakiewicz

Lighting Daphne Carroll

Music Thomas O'Brien and Eoin Ruari O'Brolchain

FP Project Arts Centre, Dublin, Ireland, Summer 1976

JAMES ROSENQUIST/THE CITY CENTER JOFFREY BALLET

Twyla Tharp, Deuce Coupe II

Dance/Choreography Twyla Tharp

Assistant to Miss Tharp Rose Marie Wright

Ballet Mistress Diane Orio

Costumes Scott Barrie

Lighting Jennifer Tipton

Music The Beach Boys

FP St. Louis, Missouri, February 1, 1975

GEORGES ROUËLT/NEW YORK CITY BALLET

George Balanchine, Prodigal Son

Ballet/Costumes and sets

Choreography George Balanchine

Lighting Jean Rosenthal

Music Sergei Prokofiev

FP City Center of Music and Drama, New York City,  
New York, February 23, 1950

EDWARD RUSCHA/MARK TAPER FORUM

Poster

Los Angeles, California, 1975

GEORGE SEGAL/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri

ALEXIS SMITH/MARK TAPER FORUM

Oliver Hailey, And Where She Stops Nobody Knows,

Susan Miller, Cross Country, David Rudkin, Ashes

Plays/Poster

Director Gordon Davidson

FP Music Centre/Centre Theatre Group, Los Angeles,

California, April 1 - June 27, 1976

DAN SNYDER/MARK TAPER FORUM

Derek Walcott, The Charlatan

Play/Sets

Director Mel Shapiro

Costumes Sondra Stewart

Music Galt McDermott

FP Mark Taper Forum, Los Angeles, California, May 23,  
1974

KEITH SONNIER/LA MAMA EXPERIMENTAL THEATRE

COMPANY and MABOU MINES

Keith Sonnier, Send/Receive/Send

Environment

Director Lee Breuer

FP The Kitchen, New York City, New York, 1974

SAUL STEINBERG/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri, 1974

SAUL STEINBERG/SPOLETO FESTIVAL

Poster

Spoletto, Italy, 1969

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC

Merce Cunningham, Scramble

Dance/Sets

Choreography Merce Cunningham

FP Ravinia Festival, Chicago, Illinois, 1967

FRANK STELLA/CUNNINGHAM DANCE FOUNDATION, INC.

Poster

New York City, New York, 1968

GARY STEPHAN/LAURA FOREMAN DANCE THEATRE

Laura Foreman, Heirlooms

Dance/Costumes

Choreography Laura Foreman

Music John Watts

FP The New School, New York City, New York, April 1,  
1977

GEORGE TRAKAS/PHYLLIS LAMHUT

Phyllis Lamhut, House

Dance/Set

Choreography Phyllis Lamhut

Costumes Frank Garcia

Music Steve Reich

FP Barnard College, New York City, New York,  
November 19, 1971

ERNEST TROVA/SAINT LOUIS SYMPHONY ORCHESTRA

Poster

St. Louis, Missouri, 1973

PETER VAN RIPER/TRISHA BROWN DANCE COMPANY

Poster

New York City, New York, August 1976

CLARA WAINWRIGHT/NEW ENGLAND CHAMBER OPERA GROUP

Paul Earls, The Death of King Philip

Opera/Costumes and environmental sets

Artistic Designs Lowry Burgess and Paul Earls

Choreography Marianne Liebknecht

Conductor Phillip Moorehead

Director Raphael De Acha

FP All Saint's Church, Brooklyn, Massachusetts, March 1976

ANDY WARHOL/CUNNINGHAM DANCE FOUNDATION, INC

Merce Cunningham, Rainforest

Dance/Costumes and Sets

Choreography Merce Cunningham

FP Upton Auditorium, State University College, Buffalo,  
New York, 1968

WILLIAM WILEY/SAN FRANCISCO MIME TROUPE

Alfred Jarry, Ubu Roi

Play/Costumes and sets

Director R.G. Davis

Music Steve Reich

Technical assistance Robert Nelson

FP San Francisco, California, January 1963

WILLIAM WILEY/UNIVERSITY OF CALIFORNIA AT DAVIS

DRAMA DEPARTMENT

Bill Morrison, Jock Reynolds, Dan Snyder, Out Our Way

Play/Costumes and sets

Producer University of California at Davis Drama Department

FP University of California at Davis, California, 1975

JAMES WINES/THE CENTER OPERA COMPANY

Ronald Duncan, The Rape of Lucretia

Opera/Sets

Director John Olan-Scrymgeour

Music Benjamin Britten

FP Tyrone Guthrie Theatre, Minneapolis, Minnesota, November 1964

EZRA WITTNER/SOUTHEASTERN ACADEMY OF THEATRE AND MUSIC, INC.

William Shakespeare, Merchant of Venice

Play/Costumes and sets

Director Frank Wittow

FP Academy Theatre, Atlanta, Georgia, 1975

## Addendum

ROBERT INDIANA/LOUIS FALCO DANCE COMPANY  
Louis Falco, Timewright  
Dance/Costume (after costume James Waring In the  
Hallelujah Gardens, FP Hunter College, New York City,  
New York, 1963)  
Choreography Louis Falco  
FP YMHA, New York City, New York, 1969

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC  
Poster  
New York City, New York, 1977

JASPER JOHNS/CUNNINGHAM DANCE FOUNDATION, INC  
Merce Cunningham, Second Hand  
Dance/Costumes  
Choreography Merce Cunningham  
Music John Cage  
FP Academy of Music, Brooklyn, New York, 1970

KIM MACCONNEL/YOUNG COMPOSERS AND MINIMAL  
ARTISTS  
Warren Burt and Kim MacConnel,  
Mr. Burt his Memory of Mr. White his Fantasy of Mr.  
Dumstable  
Play/Set  
Music Warren Burt  
FP Courtyard of La Jolla Museum of Contemporary Art,  
La Jolla, California, July 28, 1974

ROBERT RAUSCHENBERG/CUNNINGHAM DANCE  
FOUNDATION, INC  
Poster  
New York City, New York

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